

2011

The vocal works of Charles Lloyd, Jr.: a performer's guide to selected dramatic works, art songs, and spiritual art songs

Charis Kelly Hudson

Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_dissertations



Part of the [Music Commons](#)

Recommended Citation

Hudson, Charis Kelly, "The vocal works of Charles Lloyd, Jr.: a performer's guide to selected dramatic works, art songs, and spiritual art songs" (2011). *LSU Doctoral Dissertations*. 3469.

https://digitalcommons.lsu.edu/gradschool_dissertations/3469

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Doctoral Dissertations by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

THE VOCAL WORKS OF CHARLES LLOYD, JR.: A PERFORMER'S GUIDE TO
SELECTED DRAMATIC WORKS, ART SONGS, AND SPIRITUAL ART SONGS

A Written Document

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
In partial fulfillment of the
Requirements for the degree of
Doctor of Musical Arts
In
The School of Music

By
Charis Kelly Hudson
B.M., University of Tennessee at Martin
M.M., Louisiana State University
December, 2011

Acknowledgements

It is with great pleasure that I show my gratitude to the many who were involved in the process of my composing this document. First, I would like to thank God for the opportunity to fulfill the purpose He has for me. This paper is only a reflection of your strength being made perfect in my weakness. I know now that I can do all things through Christ who gives me strength. I am also thankful to Dr. Sims. Dr. Sims, you believed in my talent when others had dismissed me. For this I will always, always be grateful. You are an inspiration and my great encourager. Thank you for your tireless commitment to me over the years. I thank Mr. Charles Lloyd. Mr. Lloyd, it has been quite an adventure working with you. I have truly learned so much about not only being a singer, but being an African-American classical singer in a world where we are not always accepted for who we are. Your music is beautiful, a mere reflection of your beautiful heart. Thank you for living a life and writing music worthy of being written about. I thank my dear friend Jolisa, you have walked with me through so much, including my writing this document. I thank you for your consistent friendship. It is wonderful to know that I have a friend to which I can always turn and can be assured that I will be accepted. I thank you, Ebony. You make me smile. We have certainly been through a lot together. Without you, I would not have dared to enter the doctoral program. Your encouragement has been invaluable. Thanks for being my study buddy and my paper partner. Thanks are in order to my angels, Shearon and Cassidy, for aiding in editing my paper. I thank you for your kindness. Last but not least, to my mother... Mama, I cannot even thank you enough for the things you have done for me. You are the reason I am who I am today. You are so strong. You are an inspiration. Thank you for being patience in this process.

Table of Contents

Acknowledgements.....	ii
Abstract.....	iv
Introduction.....	1
Chapter	
1 Charles Lloyd, Jr., Composer: Biographical Information.....	3
2 The Dramatic Works of Charles Lloyd, Jr.....	11
3 The Art Songs of Charles Lloyd, Jr.....	43
4 The Spiritual Art Song Arrangements of Charles Lloyd, Jr.....	65
Conclusion.....	103
Bibliography.....	105
Appendix	
A Biographical Survey: List of Works by Charles Lloyd, Jr.....	109
B Discography.....	117
C Letters of Permission.....	118
Vita.....	121

Abstract

African-American composer Charles Lloyd, Jr. has written some of the most beautiful and challenging solo vocal works of the present day. His abilities as a composer have awarded him the opportunity to work with names such as Jessye Norman, Kathleen Battle, and Veronica Tyler. He has also written and published a number of works which include the art song *Compensation*, published in the *Anthology of Art Songs by Black Composers* and his first collection of spiritual art songs which appear in *The Spiritual Art Song Collection by Charles Lloyd, Jr.* Even more, his *Psalm 30: Cantata for Soprano and Piano* appears as a recommendation for recital programming in Emmons and Sonntag's *The Art of the Song Recital*.

Through personal interviews with the composer and a thorough study of selected vocal works, I have determined that Lloyd's works are rich in history and intelligently written. This written document is a summation of my research and contains information that should aid in the performance of his music. Over the course of this document, I not only discuss his biography in detail, but I expound upon his dramatic works, *Psalm 30: Cantata for Soprano and Piano* and *Emmett Till*, his opera based on the true life events of the young boy from Chicago who was murdered in Mississippi in the 1950s. I further outline selected published and unpublished art songs as well as repertoire from his spiritual art song collections. Furthermore, this document offers a complete listing of his works as well as a discography.

Introduction

“Because I have loved so deeply, because I have loved so true, God in his great compassion gave me the gift of song.”¹ These famous words of Paul Laurence Dunbar not only serve as part of the text for composer Charles Lloyd, Jr.’s art song, *Compensation*, but they appear on a plaque in his honor on one of the walls of his studio at Southern University A & M College where he presently teaches. The quote on the plaque, awarded to Lloyd by his students in 1997, is a testament to his illustrious life and career.² Lloyd’s God-given gift of song has been the catalyst by which he has become an esteemed composer, conductor, professor, pianist, accompanist, and musical coach.

Although his musical endeavors are many, Lloyd’s life as a composer seems to be the facet that has driven him most. He has composed and arranged over 150 compositions to date; they include instrumental works, hymns, choral works, operas, art songs, cantatas, benedictions, and spiritual arrangements. Furthermore, his compositional skills have been sought after by well-known singers which include Jessye Norman, Kathleen Battle, and Veronica Tyler.

Perhaps, his greatest accomplishment as an African-American composer has been in contributing to preservation of the Spiritual. He has truly dedicated himself to arranging spirituals for choirs as well as for voice. Of his over 150 compositions, approximately 80 of them are spiritual arrangements which either pay homage to the traditional sounding spirituals associated with such composers as Harry T. Burliegh and Hall Johnson or share in the progressive musical ideals of the present day. Specifically, his more recent spiritual

¹ Paul Laurence Dunbar, *Compensation*, “Poetry X,” Jough Dempsey <http://poetry.poetryx.com/poems/12097/> (accessed September 23, 2011).

² Charles Lloyd, Jr., interview by author, June, 12, 2009.

arrangements for voice, defined as spiritual art songs, are inspirational and a beautiful reflection of the composer's passion for the genre.

In addition to his spiritual art songs, Lloyd has written many other stunning solo vocal works over the course of his career as a composer. This repertoire has begun circulating throughout the United States as well as foreign countries. Such a phenomenon beseeches a guide to performing the accompaniments and vocal lines of his music. Therefore, the focus of this paper is to offer a guide to the singer and accompanist interested in performing his solo vocal works. Because his life has shaped his music, the first chapter records Charles Lloyd, Jr.'s biographical information. The second chapter is dedicated to his dramatic works. The third chapter presents information on his art songs. The fourth chapter discusses his spiritual art song arrangements. Appendices include a complete chronological listing of works by the composer, a discography to date, and letters of permission for the use of musical examples.

Chapter 1

Charles Lloyd, Jr., Composer: Biographical Information

Lloyd's Journey from Toledo, Ohio to Southern University

Charles Lloyd's purposed life began in Toledo, Ohio in 1948.³ He was born the eldest of a musical family. His father, Charles Lloyd, was a chef, and his mother, Thelma Coleman, was an accomplished musician who mastered the double bass, bugle, and the piano. In addition, she majored in music and taught music through the WPA during World War II. His younger sister, Marcia Denise, played the trumpet and later the baritone horn. His brother, Edwin, was a gospel pianist.⁴

Lloyd's mother nurtured his musical gifts by placing him in environments where they could be cultivated. At age four, she placed him in piano lessons at Bach Conservatory of Music in Toledo.⁵ Being aware of his beautiful voice, she also enrolled him in voice lessons.⁶

When Lloyd was approximately 13 years old, he and his family moved from Toledo to the country town of Holland, Ohio.⁷ It was during this period of time that Lloyd proclaimed a disinterest in music. His mother recognized it as teenage rebellion and, "didn't bring the old beat up piano to the new house."⁸

³ Charles Lloyd, Jr., interview by author, September 26, 2008.

⁴ Charles Lloyd, Jr., email interview by the author, December 13, 2010.

⁵ Charles Lloyd, Jr., interview by author, September 26, 2008.

⁶ Charles Lloyd, Jr., email interview by the author, December 13, 2010.

⁷ Ibid.

⁸ Ibid.

After a short time, the young musician realized his true love for music and begged his parents for a new piano; they granted his request. From that point on, Lloyd continued to excel in piano and grew to become a strong musician.

Lloyd's passion for music extended into his teenage years as he discovered the marching band at his predominately white high school. He was given the option to play the bassoon or the trombone by his high school band director. His mother insisted that he play the trombone, suggesting that the bassoon was, "the clown instrument of the band."⁹ Heeding her advice, he chose the trombone as his primary instrument.

In 1966, Lloyd made the decision that, "impacted every aspect of [his] musical aspirations and musical identity," by attending Virginia's Norfolk State University to attain his undergraduate degree.¹⁰ It was at the university that he first majored in trombone. Later, he was encouraged by the chair of the university's music department to change his major to piano.¹¹ The school was also the place where he first heard a Historically Black College or University (HBCU) choir perform spirituals—an event that "changed his life."¹² In addition, he developed a love for singing and opera.¹³ Ultimately, he attained a Bachelor of Science degree in Music Education from the university.¹⁴

⁹ Charles Lloyd, Jr., e-mail interview by the author, December 13, 2010.

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

¹⁴ Charles Lloyd, Jr., interview by author, July, 17, 2009.

After graduating from Norfolk State, Lloyd began teaching in a public elementary school, but after a year in public education, he realized that teaching in elementary school was not his calling.¹⁵ In 1974, he auditioned for and was accepted to University of Michigan in Ann Arbor, Michigan. “It was a wonderful time to be at University of Michigan....It was during the time of affirmative action...and a lot of African-American musicians had been purposely pulled in....The black students supported each other and encouraged each other.”¹⁶ In addition to the supportive atmosphere, the faculty consisted of accomplished and famous musicians including pianist Georgi Sandor. Lloyd studied with the Cuban pianist, Marian Owens, who nurtured and mentored him.

Not only was the University of Michigan an ideal learning environment for Lloyd, it was the place where he formed a valuable relationship with African-American editor Willis Patterson, who was a professor of voice and head of the vocal area.¹⁷ Patterson, deemed the, “Godfather,” by students at the university, “had a strong impact on the students,” at the University of Michigan during that time.¹⁸ Lloyd was specifically impacted in that he was introduced to the music of African-American composers such as John Work, William Grant Still, Hall Johnson, Nathaniel Dett, and Robert Owens as well as others. Lloyd was further influenced by Patterson while singing in the Male Glee Club under his direction as well as being a paid soloist in Patterson’s church choir. Patterson, “embedded in [Lloyd’s] mind and heart, the

¹⁵ Charles Lloyd, Jr., interview by author, September 26, 2008.

¹⁶ Charles Lloyd, Jr., interview by author, September 28, 2008.

¹⁷ Charles Lloyd, Jr., e-mail interview by the author, December 13, 2010.

¹⁸ Ibid.

special beauty and greatness of the Negro spiritual, which he always assigned to his students and performed himself.”¹⁹

In 1976, Lloyd graduated from the University of Michigan with a Master of Music degree.²⁰ A year after graduating, he accepted a position as an accompanist and vocal coach at Morgan State University in Baltimore, Maryland.²¹ He also accepted employment with a local ballet company to make ends meet. Lloyd got a position at the Peabody Preparatory School in the early Eighties and later taught at Kentucky State University for two years.

After leaving Kentucky State, Lloyd returned home to Toledo and began teaching in a public high school.²² Just as he was becoming weary of teaching in the public school system, he received a call from his mentor, Willis Patterson, telling him about a position for a voice teacher and choir director at Southern University in Baton Rouge, Louisiana. Patterson recommended Lloyd for the choir director position. As a result of the recommendation, he was hired in 1991 and began his new position teaching ear training, harmony, and concert choir.²³

Life at Southern University

Lloyd did not hesitate to accept the position at Southern University. In his 20 years of tenure, he has been able to maintain the university’s choir, coached a number of piano and voice students, and accompanied numerous singers. Throughout this time, his primary focus has been the well-being and success of his students. He has clearly exhibited his concern for the students

¹⁹ Ibid.

²⁰ Charles Lloyd, Jr., interview by the author, September 26, 2008.

²¹ Charles Lloyd, Jr., e-mail interview by the author, December 13, 2010.

²² Ibid.

²³ Ibid.

at the university and, in his own words, has wanted them, “to reach their potential.”²⁴ He continues, “to share his love for music,” and hopes to impart that passion to his students.²⁵ He also hopes that the students at Southern will realize how music as a profession is one which can make them proud. He believes that students should know that they are part of a special group—musicians.²⁶ Lloyd further sums up his view on educating African-American students in the following statement: “When I see a student overcome...lack of early training and transition from gospel artists to concert pianists and opera singers, I feel that they have the victory over self doubt, insecurity, [and] their parents and peers questioning why they are pursuing degrees in music.... The ultimate reward of teaching is when a student overcomes these adversities [and] survives a culture where many of their peers are not striving for excellence [and] reaching their full potential.”²⁷

Lloyd’s investment in the music students at Southern University has been rewarding in that his students speak highly of him. In a group interview, Ashton Clark sums up the opinions held by many Southern music students: “He is a very influential person....You can tell through his music that he is a spiritual person, and he shows that through his music.”²⁸ Moreover, his great passion for classical music is evident to students who have taken his concert choir course. They fondly recall occasions of emotional outbursts in reaction to the singing of his music.²⁹

²⁴ Charles Lloyd, Jr., interview by author, June 12, 2009.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Charles Lloyd, Jr., email interview by author, December 13, 2010.

²⁸ Students of Charles Lloyd, Jr., interview by author, November 6, 2009.

²⁹ Ibid.

Lloyd is genuinely respected by colleagues at Southern University. Metropolitan Opera baritone Richard Hobson, a friend of many years, said the following of Lloyd's music: "I have performed much of Mr. Lloyd's music for over 20 years....His music is at once uniquely American; yet his music also has the capacity to encompass a wide range of human emotions and is capable of expressing the honesty and immediacy that would fit any human condition."³⁰ Like Hobson, Jacqueline Paige-Green, a member of the faculty of Southern who has known Lloyd for a number of years, described what Lloyd's music has meant for vocalists. "Lloyd's masterpieces are a singer's delight, and his understanding and exquisite ability to write well for the voice is phenomenal....I am always amazed at what he writes on the page and what a singer can bring alive to an audience in his compositions (operas, arias, and art songs)."³¹

Charles Lloyd: Collaborative Pianist and Composer

In addition to being an educator, Lloyd has attained substantial success as a collaborative pianist and composer. His success is made evident in the caliber of singers with whom he has worked. He has collaborated with several well-known singers, including singers such as African-American tenor and Metropolitan Opera veteran, George Shirley. He also collaborated with his mentor, Willis Patterson, from the University of Michigan who is also the bass singer who played the role of King Balthazar in NBC-TV's production of Gian Carlo Menotti's *Amahl and the Night Visitors*.³² Other collaborators include bass-baritone, Dr. Oral Moses, soprano, Veronica Tyler, tenor, Gregory Hopkins, mezzo-soprano, Blanch Forman, and baritone, Richard

³⁰ Jacqueline Paige-Green, Letter to the John Simon Guggenheim Memorial Foundation Fellowship Committee, December 18, 2009.

³¹ Ibid.

³² The Regents of the University of Michigan, "Willis Patterson," University of Michigan School of Music, Theatre, & Dance," http://www.music.umich.edu/faculty_staff/bio.php?u=wcp (accessed September 26, 2011).

Hobson of Southern University. Much of his international performance has been with soprano, Jacqueline Paige-Green.³³ He traveled with her and participated in the International Voice Competition in Rio de Janeiro, the International Gaudeamus Competition, and the Sixth International Tchaikovsky Competition for Voice in Moscow. It was at the Tchaikovsky Competition that he was honored with the Distinguished Accompanying Award.³⁴

On top of being an award-winning accompanist, Lloyd has excelled and is continuing to thrive as a composer. Lloyd arranged his first piece in high school but only committed to being a composer while at the University of Michigan. It was here that he wrote his well-received piece, *Ballad of the Black Mother* (1978). Through this particular work, he reasoned that he was officially a composer and that it was, “something he wanted to do.”³⁵ Since this epiphany, Lloyd has written many works of various genres such as opera, cantata, and spiritual arrangements. In addition to his earliest works like the opera *Ruth* (1970), the piano piece *Sonatina* (1970), the choral work *Ode* (1970), and spiritual arrangements *Give me Jesus* and *Live a Humble* (1971), the composer has written operas such as *Song of Solomon* (1988), piano pieces including *To a Condemned Neighborhood* (1999), and spiritual arrangements which include *There is a Balm in Gilead* (1991) and *Were You There* (2000). In total, he has composed 11 instrumental works, two oratorios, three operas, two volumes of spiritual art songs (the first includes 15 songs and the second, which is unpublished, includes 14 songs), five art songs for voice and piano, eight larger works for voice and piano, 14 choral works, a collection of *a capella* spirituals and sacred songs

³³ Charles Lloyd, Jr., e-mail interview by author, April 7, 2010.

³⁴ Charles Lloyd, Jr., *The Spiritual Art Song Collection* (Miami, FL: Warner Bros. Publications, 2000).

³⁵ Charles Lloyd, Jr., interview by author, June 10, 2009.

called, “The Invisible Church,” which consists of 51 choral arrangements, 11 hymns, five sacred songs, three benedictions, and 13 miscellaneous works. A complete list of genres and his compositions can be found in the appendices.

Aside from having an extensive catalog of works, Lloyd has a well-rounded discography which reflects the appeal of his music to some of the most celebrated singers of the day. His spiritual arrangements of *My Lord, What a Morning* (1982) and *Great Day* (1982) along with the original piece, *Thought* (1982), appear on well-known soprano Jessye Norman’s 1982 recording *Great Day in the Morning*.³⁶ Other spiritual arrangements by the composer can be found on the special project *Spirituals in Concert*, in which Jessye Norman and Kathleen Battle sang spiritual duets. Furthermore, soprano Veronica Tyler sang many of the composer’s spiritual arrangements on her 1980 recording, *The Passion of Christ in Spirituals*. Additional contents to his discography appear in the appendices.

³⁶ Jessye Norman, *Great Day in the Morning*, Phillips Records, Record, 1982.

Chapter 2

The Dramatic Works of Charles Lloyd, Jr.

Charles Lloyd's output includes art songs, spiritual arrangements, choral works, and instrumental works. In addition to such genres are his dramatic works which come in the form of cantatas, operas, and oratorios. His total output of dramatic works includes three operas, *Ruth*, *Song of Solomon*, and *Emmett Till*, two oratorios, *Testimony* and *King of Kings*, and two cantatas *Sun of Justice* and *Psalms 30: Cantata for Soprano and Piano*. The following will present a performer's guide to representative works from two of these subgenres: opera and cantata. The opera, *Emmett Till*, as well as the cantata, *Psalms 30: Cantata for Soprano and Piano* will be examined.

African-Americans and Opera: A Brief Overview

The first African-American composer to write an opera was Harry Lawrence Freeman. He composed his first operas, *The Martyr* and *Ephelia*, in 1891 and 1893.³⁷ Since then, African-Americans such as William Grant Still, who wrote *Troubled Island* (1937-49) and Scott Joplin known for *Treemonisha* (1972), have significantly contributed to the genre. In addition to these composers were Ulysses Kay, who wrote *Frederick Douglass* (1985) and Anthony Davis, who wrote *X: The Life and Times of Malcolm X* (1986); they introduced the topics that African-Americans celebrate and cherish to the opera world. Following in the traditions of these composers, Lloyd has not only written on the riveting topic of the murder of Emmett Till,

³⁷ Columbia University Libraries Archival Collections, "H. Lawrence Freeman papers," http://www.columbia.edu/cu/lweb/archival/collections/ldpd_6381639/index.html (accessed September 2, 2011).

Emmett Till (2008), but he has written two additional operas to date: *Song of Solomon* (1988) and *Ruth* (1988).

Lloyd's Influences and His Direction in Opera

In writing his operas, Lloyd claims such influences as Italian opera composer Giacomo Puccini and American opera composer Gian Carlo Menotti.³⁸ Upon listening to Lloyd's operas, one will notice both composers' influences in the structure of his musical lines, the order of his chordal progressions, and the use of certain vocal articulations. Specifically, *Emmett Till* boasts the long legato lines and exquisite writing for the voice found in Puccini's operas. *Emmett Till* contains many of the musical characteristics found in Menotti's operas as well. In fact, it has, "aria-like passages [that] tend to be brief so as not to interrupt the dramatic flow."³⁹ Likewise, Lloyd prefers the shorter lengths of Menotti operas and incorporates this characteristic in his compositions of this kind.⁴⁰

Although Lloyd is influenced by the above composers, he has made a commitment to compose using topics that he believes are relevant to the African-American community and that would require diverse casting as well as create mixed audiences.⁴¹ His desire is to keep the musical traditions of great opera composers, while exploring new territory in subject matter. In fact, in recent years, he has been preparing to write an opera based on the 1959 film *Imitation of*

³⁸ Charles Lloyd, Jr., interview by author, January 29, 2010.

³⁹ Bruce Archibald and Jennifer Barnes. "Menotti, Gian Carlo." In *Grove Music Online. Oxford Music Online*, 3September 2011 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/18410>>.

⁴⁰ Lloyd, interview by author, January 29, 2010.

⁴¹ Ibid.

Life which tells the story of the experiences of a struggling white actress and her black housekeeper and housekeeper's daughter who is so fair-skinned that she could pass for a white person and does so on occasion.

A Performer's Guide to Selected Dramatic Works

The Story of Emmett Till

Since his horrific murder in 1955, there have been attempts by artists to convey the story of Emmett Till's life and the events leading up to his death. Attempts include the dramas, *The State of Mississippi and the face of Emmett Till* (2005) by David Barr and Anne and *Emmett* (2009) by Janet Langhart, and the musical, *The Ballad of Emmett Till* (2008), and poem *Emmett Till* by Iye Bayeza. Lloyd's opportunity to tell the story came in 2008 when he was commissioned to compose the opera *Emmett Till* by the Trilogy Opera Company of Newark, New Jersey. The two act opera contains spoken dialog and is based on the gripping story of the young African-American boy from Chicago named Emmett Till whom, in 1955, visited his uncle in Mississippi. While in the town of Money, Till whistled at a white woman and days later, his body was found mutilated in the Tallahatchie River.⁴² Using this incredible story, Lloyd created an opera which, "appealed to a much larger audience...than the typical operatic aficionados."⁴³

⁴² William Lee, "Smithsonian's African American museum to display Emmett Till casket," *The Chicago Tribune* http://articles.chicagotribune.com/2009-08-27/news/0908260970_1_casket-till-new-museum, (accessed September 30, 2011).

⁴³ Richard Hobson, Letter to John Simon Guggenheim Memorial Foundation Fellowship Committee, December 2009.

The Opera *Emmett Till*

The first performance of Lloyd's *Emmett Till* took place in the Science Theatre of Science Park High School and consisted of the following cast, conductor, director, and orchestra:

Emmett Till	Robert Mack, Tenor
Mamie Till-Mobley (mother)	Diana Solomon-Glover, Soprano
Alma Carthan (Mamie's mother)	Alteouise de Vaughn, Mezzo Soprano
Willie Mae Jones	Lori Brown Mirabal
Mose Wright (great uncle)	Raemonnd Martin, Baritone
Mary Lee	Shelia Harris Jackson, Soprano
Uncle Crosby	Taiwan Norris, Tenor
A.A. Rayner (funeral director)	Kevin Maynor, Bass
Jet Reporter	Richard Hobson, Baritone
Gene Mobley	Ivan Thomas, Actor

Gregg Payne, Conductor

Tre Garrett, Director

Longar Ensemble Orchestra

The opera opened to a substantial audience of mixed ages and races. The performance was very successful and in fact, according to a colleague and participant in this production of *Emmett Till*, Richard Hobson, "the opera's lasting impact was...seen by the audience's refusal to vacate the premises at the conclusion of the performance.... People remained in the theatre to engage in profound conversation about what they had just witnessed." ⁴⁴

⁴⁴ Ibid.

A Synopsis of *Emmett Till*

Lloyd's libretto for *Emmett Till* closely adheres to the order of events recorded in various the accounts of Emmett Till's life and death. However, in order for the story to be cohesive and believable, the composer creates different settings and various dialogues between characters that may or may not have transpired. For example, in the opera's opening scene, Willie Mae, Alma Cartha and Mose Wright have returned from the funeral of Willie Mae's family member, Robert Jones--an event which actually occurred. Lloyd further embellishes the storyline with the addition of a dinner scene in which the composer describes the food there in an entertaining manner. The following synopsis shows Lloyd's commitment to the use of historical facts from the events surrounding Emmett Till's life and death and the composer's great creativity in added scenes:

Act I of *Emmett Till* is set in the Southside of Chicago at Willie Mae Jones' house. Scene one opens as a friend of Emmett's family, Willie Mae Jones, Emmett's grandmother, Alma Carthan, and Emmett's great uncle, Mose Wright, have returned from the funeral of Robert Jones, Willie Mae's father-in-law. Willie Mae serves dinner to Mose and Alma who compliment her on her cooking. While they discuss their enjoyment of the meal, Mose begins reminiscing about being back at home in the South which sparks Alma to mention how Emmett desires to visit Mississippi along with her. Willie Mae agrees that he wants to go and further describes Emmett's rather carefree personality. In a slow, hymn-like duet, Willie Mae and Alma declare the danger in young Emmett visiting Mississippi stating, "we're afraid for him...we're afraid for

him.”⁴⁵ Alma begins, “Dear Lord, this prayer is for your precious child Emmett Till,” as their fear compels them to pray.⁴⁶ Willie Mae returns to the kitchen and continues her cooking endeavors.

Emmett joins Alma and Mose and stutters as he exclaims to his aunt, Alma, that he has made lots of money carrying groceries to customers’ cars and that he has purchased her a gift of perfume. He then expresses that although his mother, Mamie, wants him to join her as she drives to Omaha, his desire is to go down South with his aunt, Alma. Alma sides with his mother saying, “your mother knows what’s best for you....you just don’t know how dangerous it is down South.”⁴⁷ Emmett persists and declares that he still wants to travel with her. In a strophic aria, Mose personally remembers earlier days in the South and continues sharing how he misses the attributes of the South.

After Willie Mae tells him how his cousin is taking a trip to Mississippi, young Emmett becomes upset and questions his mother’s reasoning. His mother, Mamie, overhears his ranting and explains how he is her only son and how she fears him going to the South without his aunt, Alma. He attempts to convince his mother that he is mature enough go to Mississippi, describing all the ways he has proven to be an exemplary son. His uncle, Mose, interjects that the, “boy has a point,” and he promises to take care of him during his visit.⁴⁸ Mamie is finally convinced and proceeds to give him advice about how to behave in the South. She makes a special point that he

⁴⁵ Charles Lloyd, Jr., *Emmett Till*, score, 2008, Baton Rouge, Louisiana.

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Ibid.

must humble himself around white women and that he must not make any white man angry. The scene ends as he and his mother Mamie declare their love for one another.

Scene two of Act I finds Emmett and his mother at the Englewood Station as he is about to leave for Mississippi. In great excitement, Emmett rushes his mother because he does not want miss his train. Mamie expresses that she is weak and needs a moment to rest after a morning of hurrying. Mamie's dear friend Mary comes to her aid and insists that since she has been praying for him, Emmett will be fine. Mary's words of encouragement calm Mamie and she begins to sing of herself as, "a girl without a name," whose name is, "Destiny."⁴⁹ As the act ends, Mamie says a heartfelt goodbye to Emmett who insists that they will see each other again.

Act II begins with Emmett in his room at his uncle Mose's house in Mississippi as he is about to write a letter to his mother. In a soliloquy, he expresses how nervous he is and then begins to pray that God will, "lead him down the road to happiness."⁵⁰ He then sings about having been dared by his cousins to ask a white woman for a date. He further explains his mistake of confronting a white woman and relays his concerns about what the next days will bring. He finally begins his letter asking his mother about home and telling her that he is doing well.

Rhapsody II of Act II opens as a crowd of reporters and onlookers are waiting for the arrival of the train from Mississippi holding Emmett's body. They report that he was found in the Tallahatchie River with a bullet hole in his head and that three men and a white woman had

⁴⁹ Ibid.

⁵⁰ Ibid.

taken him from his uncle's home for allegedly making inappropriate remarks toward the woman. Emmett's mother is overwhelmed by the crowd and shares her grief in an extensive lyrical recitative. As Emmett's mother leaves for a moment, a reporter begins questioning the funeral director who discloses details about the body being transferred to Chicago. The reporter also questions Uncle Crosby who comments on the severity of murder. Finally, the train arrives and Emmett's mother returns with her husband. Although the funeral director disagrees, Mamie insists that he open the box containing Emmett's body. When the box is opened, Emmett's mother passionately proclaims her pain in the recitative, *Give me a hammer*, and aria, *I hear a whistling through the water*, that ends the opera.

I Hear a Whistling Through the Water
(Aria from Act II, Rhapsody II)

The recitative *Give me a hammer* and aria, *I Hear a Whistling through the Water* occurs as Emmett Till's mother opens the casket to see her son's body for the first time after his murder. She sings the following recitative, written by the composer, and the aria, based on the poetry of James A. Emanuel, with great passion, bringing the opera to a commanding close:

Give me a hammer; I'll open the box myself. I have to see my son. I have to see him. I want the world to know what they've done to my son. O my God, Oh my God. My only son. I can't believe anyone could be so cruel. Let the world see what they've done to my son. When he was a baby, I would imagine him growing up to be a fire man or a Chicago police man. I envisioned Bobo preaching in a long white robe. Now all I see is his body floating in the water.⁵¹

I hear a whistling through the water. Little Emmett won't be still. He keeps floating 'round the darkness edging through the silent chill. Tell me please that bedtime story of

⁵¹ Ibid.

the fairy river boy who swims forever deep in treasures necklaced in a coral toy. Oh Emmett won't be still. Ah! Oh, Emmett!⁵²

The Accompaniment

The accompaniment of *Give me a hammer* and *I hear a whistling through the water* (as well as the entire opera) was originally performed by a small orchestra with standard instrumentation. Even as a piano reduction, the accompaniment is a true reflection of the intensity communicated in this scene in which young Emmett's mother, Mamie, experiences seeing her dead son for the first time after his murder. Although there are instances in which it supports the voice, and in during the recitative, there are also occasions in which the accompaniment personifies the drama of the scene. Furthermore, the accompaniment is full of colorful and rich chords which are more typical of jazz pieces than operatic arias. Ultimately, these characteristics make the accompaniment distinctive as it relates to other works of its kind.

At the beginning of the recitative is a sustained Fm⁷ chord that underscores the opening line, "give me a hammer....I'll open the box myself." It eventually dissipates as the recitative continues, "I have to see my son." (See Example 2.1.) The accompaniment rests for several measures as it prepares for the drama to come, the opening of the box holding Emmett Till's body. As Mamie exclaims, "Oh my God, oh my God... my only son," the accompaniment is more present and enriched, therefore, making this new section of recitative *recitativo accompagnato*. It also is played slowly with expression, and at this point, essentially follows the melodic progression of the vocal line. (See Example 2.2.)

⁵² James A. Emmanuel, Famous Poets and Poems.com, "Emmett Till"
http://famouspoetsandpoems.com/poets/james_a__emanuel/poems/15240 (accessed September 4, 2011).

Example 2.1 mm. 277-278

M. T. 277 *ff* Give me a ha - mmer I'll o - pen the box my - self!

Pno. 277 *ff*

M. T. 278 *subito f* I have to see my son, I have to see him I want the world to know what they've done to my

Emmett Till
by Charles Lloyd, Jr.
unpublished score 2008.

Example 2.2 mm. 279-284

M. T. 279 (take time) *Slowly with expression* $\text{♩} = 52$ son. Oh, my God. Oh, my God. My on - ly son.

Pno. 279 *p* (linger) *Slowly with expression* $\text{♩} = 52$

M. T. 282 Oh, my God, oh my God. My on - ly son. I can't be - live a - ny - one could be - so

Pno. 282

Emmett Till
by Charles Lloyd, Jr.
unpublished score 2008.

At the *andante gracoiso*, the accompaniment becomes somewhat sparse giving attention to the vocal line, “When he was a baby, I would imagine him growing up to be a fireman.” It becomes increasingly sparser at the end of the recitative, ultimately ending on a sustained Em_2^4 chord during the line, “Now all I see is his body floating in the water.” This musical approach seems to be an expression of the emptiness felt by Mamie as she imagines the ghastly murder scene of her son. (See Example 2.3.)

Example 2.3 mm. 294-302

M. T. 294 man. I en - ve-sioned Bo - bo, prea-ching in a long white robe. Now

Pno. 294

M. T. 299 all I see — is his bo - dy float-ing in the wa - ter. slowly and in a free manner

Pno. 299 slowly colla voce p

Emmett Till
by Charles Lloyd, Jr.
unpublished score 2008.

The recitative is followed by the aria *I hear a whistling through the water* which begins with a prelude that establishes the key of Am and incorporates the melody from the first part of the aria. The prelude, which is marked *expressively*, progresses from a *cantabile* style accompaniment to become chordal upon entry of the vocal line. In addition to the change in accompaniment style is the change in meter from duple to triple meter; both changes establish the mysterious and plaintive atmosphere. (See Example 2.4.)

Example 2.4 mm. 303-312

M. T. 303 *p* I hear a

Pno. *expressively* *legato*

M. T. 308 whist-ling through the wa-ter. Li-ttle E-mmett won't be still. He keeps floa-ting round the

Pno. 308

Emmett Till
by Charles Lloyd, Jr.
unpublished score 2008.

There is a return to a *cantabile* style accompaniment at the repeat of the first motive of the vocal line, making the form of the aria AA'B. The repeated part proceeds into another distinctive segment in which the accompaniment appears to answer the vocal line; each time

Mamie declares that Emmett, “won’t be still,” the accompaniment responds with its own motivic activity. (See Example 2.5.) This activity launches new character in the accompaniment as it becomes lively, displaying the most aggressive and impressive music up to this point. From this moment on, the accompaniment is equal to the voice, jointly driving the drama in the scene with a climatic vocal line. (See Example 2.6.) Ultimately, there is a postlude to end the aria as well as the opera. This strong postlude accurately mirrors the despair felt by Mamie who lastly expresses with conviction, “Ah...oh, Emmett!!!” (See Example 2.7.)

Example 2.5 mm. 324-329

M. T. 324 *mf* Won't be still, won't be still. Won't be *f*

Pno. 324 *cresc.* *mf* *cresc.*

Emmett Till
by Charles Lloyd, Jr.
unpublished score 2008.

Example 2.6 mm. 330-340

M. T. 330 *rit.* *ff* *a tempo* still... hear a whist-ling

Pno. 330 *rit.* *ff* *loco* *calmato* *rit.* *slower* *mf* *ff* *poco a poco cresc.* through the wa - ter. Li - ttle E - mmett won't be still Ah

Wailing, representing profound grief

Emmett Till
by Charles Lloyd, Jr.
unpublished score 2008.

Example 2.7 mm. 340-end

M. T. 340 *lunga* (moaning) oh, E-mmett!!! *Maestoso*

Pno. 340 *ff* *p* *mysteriously* *subito f* *ff* mysteriously

Example 2.7 con't.

Pno.

345

ff

ffz

fff

BROADEN

molto ritard

350

8va

loco

ffz

fffz

End of Opera

Emmett Till
by Charles Lloyd, Jr.
unpublished score 2008.

The role of Mamie

As previously stated, this recitative and aria are sung by the character of Mamie Till, the mother of Emmett Till. According to research, Mamie's real life story is one that begins in her home state of Mississippi where she was the daughter of a strict mother and audacious father who moved his family to a town outside of Chicago in the 1920s. She had her only son, Emmett, soon after marrying Louis Till from whom she separated in 1942. After going into the armed service, Louis was killed due to, "willful misconduct."⁵³ She was later informed of his death by letter. Mamie remarried but divorced only after two years.

⁵³ WGBH Educational Foundation, "People & Events: Mamie Mobley-Till (1921- 2003)," PBS http://www.pbs.org/wgbh/amex/till/peopleevents/p_parents.html (September 6, 2011).

In 1955, Mamie allowed Emmett to visit relatives in Mississippi. However, to her surprise, Emmett was killed tragically after an innocent act of flirtation. She funeralized her son at the young age of 14 and had an open casket funeral so that the public could see her son's mutilated body.⁵⁴

After this tragedy, Mamie sought justice from various authorities including the president, Dwight D. Eisenhower. However, the results of her efforts were unsuccessful. Ultimately, Mamie had to take her fight to the public, making speeches about the unfortunate incident to large crowds. Her story stirred the African-American community and in part contributed to the Civil Rights movement.⁵⁵

The magnitude of her story requires that the role of Mamie be sung convincingly. She should also be played as "a passionate, spiritual woman who found inner strength through the horrible injustice and murder of her son."⁵⁶ The accumulation of past disappointments and moments of accomplishment should make her a character of multiple dimensions. Therefore, because of the difficulties she endured, she should be portrayed as a strong woman. Likewise, given that she was a loving mother to Emmett, she should have somewhat of a softer side. Furthermore, the fact that she had the audacity to appeal to the president of the United States about her son's murder should cause her character to demonstrate great dignity and display a sense of self sufficiency. Mamie's last appearance should show her as broken and without hope.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Charles Lloyd, Jr., email interview by the author, September 1, 2011.

The Vocal Line

The vocal line of Mamie's final recitative and aria is vocally demanding and would best suit the professional singing voice. This soprano recitative and aria has a range that spans from D₄ to C₆ with the highest note appearing early in the recitative. Additionally, they are comparable to greatest recitatives and arias, not only granting the opportunity for displaying the best qualities of the soprano voice, but presenting the chance to showcase the ability to maintain beautiful legato lines.

The vocal line of the recitative begins with the declamatory lines, "give me a hammer....I'll open the box myself," granting the opportunity to sing aggressively and fervently. The line eventually progresses to become more lyrical. Particularly, the text which reads, "Oh my God, oh my God...my only son," shows the evolution of a static vocal line to a fluid line that feels more like *arioso* than recitative. This style continues through the *andante gracioso* which introduces a section that is melodically and rhythmically light-hearted (See Examples 2.1-2.3.) The melody progresses in this manner almost to the end of the recitative where there is a return to a traditional recitative style. As Mamie expresses, "now all I see is his body floating in the water," the melody, which is sung *slowly*, sounds foreboding and mysterious because of the monotony of the line. (See Example 2.3.)

The vocal line of the aria starts with a beautifully written melody over the text, "I hear a whistling through the water." Although it has some elements of blues, ie. there is a blue note written for the word, "through," the line requires complete legato and an operatic sound. (See Example 2.4.) This legato line continues through to the return of the first motive which marks the commencement of the second section of the aria, A'. The momentum builds in this section as

the melody slowly climbs to G₅ on the text, “who swims forever deep in treasure.” The energy dissipates upon the return to B₄ which serves as a resolution to the section. (See Example 2.8.)

Example 2.8 mm. 313-323

Emmett Till
by Charles Lloyd, Jr.
unpublished score 2008.

As the aria nears its end, there are three announcements that Emmett, “won’t be still,” each containing a three note rhythmic motive that uses different interval relationships. In addition, these declarations increase dynamically; the first is *mf* and the last is *f*. This portion leads to a climatic B₅ that begins a melodic descent that ends on D₄ during the final proclamation of “I hear a whistling through the water.” The indication, “wailing, representing profound grief,” accompanies the vocal line where Mamie voices her despair in an, “Ah!” In a final dramatic attempt, the exclamation of, “Oh Emmett,” is sung on repeated B₄. This part is to be sung

according to the indication, *moaning*; it can also be spoken in order to add a touch of realness. (See Examples 2.4.)

Lloyd's Interpretation of the Cantata

Over the course of centuries, the genre, cantata, has been interpreted in various ways by different cultures. Specifically, the Italian cantatas of the early 17th century are identified by the fact that they are written for solo voice, they contain recitative, and they incorporate continuo. There are also the cantatas of 18th century composer, Johann Sebastian Bach, whose compositions of this kind generally contained text associated with the Gospels; these works consisted of recitative that were opera-like, arias, and chorales. Likewise, there are the cantatas of Romantic composers Robert Schumann and Felix Mendelssohn; these composers contributed to the genre by composing cantatas with what are defined as part-songs. Furthermore, there are the twentieth century cantatas of composers such as Arnold Schoenberg who particularly composed *Gurrelieder*, a symphonic cantata consisting of a narrator as well as a large orchestra. Lloyd's *Psalms 30: Cantata for Soprano and Piano* is a representation of the Italian cantata. It is a multi-sectional work that has recitative as well as aria-like sections.

Psalms 30: Cantata for Soprano and Piano

Psalms 30: Cantata for Soprano and Piano is a short dramatic piece composed by Lloyd in 1975 for soprano, Rebecca Syndor.⁵⁷ This piece appears in Shirlee Emmons and Stanley Sonntag book, *The Art of the Song Recital* and quotes the text from Psalm 30, a psalm composed

⁵⁷Charles Lloyd, Jr., interview by author, September 5, 2009.

by King David found in the King James Version of the Holy Bible. The text from the piece is as follows:

I will extol thee, O Lord, for thou hast lifted me up, and hast not made my foes to rejoice over me. Oh Lord my God, I cried unto thee, and thou hast healed me. O Lord, thou hast brought up my soul from the grave: thou hast kept me alive, that I should not go down to the pit. Sing unto the Lord, O ye saints of his, and give thanks at the remembrance of his holiness. For his anger endureth but a moment; and in his favour is life: weeping may endure for a night, but joy cometh in the morning. And in my prosperity I said, I shall not be moved. Lord, by thy favour thou hast made my mountain stand strong: thou didst hide thy face, and I was troubled. I cried to thee, O Lord; and unto the Lord I made supplication. What profit is there in my blood, when I go down into the pit? Shall it praise thee? Shall it declare thy truth? O Lord, hear me and have mercy on me. Thou hast turned me from mourning into dancing: thou hast put off my sackcloth, and girded me with gladness; To the end that my glory may sing praise to thee, and not be silent. O Lord my God, I will give thanks unto thee forevermore.⁵⁸

At the time *Psalm 30* was written, Lloyd experimented with the use of open key signatures and composing songs by feeling his way through with the use of voice leading.⁵⁹ This technique, practiced by one of Lloyd's key influences, Paul Hindemith, allowed Lloyd to compose *Psalm 30* freely, making the possibilities for tonality endless.⁶⁰ Later, to bring clarity, he added key signatures to the piece. The effects of his composing the piece with no key signature are still apparent. Specifically, there remain sudden, drastic harmonic changes from section to section.

Outside of the fact that this piece was originally written without key signatures, *Psalm 30*, gives equal importance to the vocal line and to the accompaniment, a musical characteristic

⁵⁸Charles Lloyd, Jr., *Psalm 30: Cantata for Soprano*, unpublished score, 1975.

⁵⁹ Charles Lloyd, Jr., interview by author, September 5, 2009.

⁶⁰ Ibid.

for which German lieder composer, Robert Schumann, is particularly known. Like Schumann, Lloyd's accomplished piano skills lend themselves to a pianistic accompaniment, which supports a beautifully written vocal line.

The Accompaniment

Lloyd's use of complex rhythms and challenging harmonic material make the accompaniment for *Psalm 30* very pianistic, therefore, requiring a competent pianist. The accompanist should feel comfortable playing the experimental music of the 20th and 21st centuries. Additionally, although it is at times rather abstract, there are many occasions in which the accompaniment is harmonious. Moreover, the accompaniment is not only a complement to the vocal line and text, but, in certain instances, it could stand alone.

The opening of the accompaniment, which changes from duple to triple meter within measures, is texturally sparse and instantly foretells the instability of the entire piece. It also contains a variation of the melody of the opening part of the vocal line. As the prelude proceeds, there is a melodic motive found in alto voice of the accompaniment which seems to anticipate that the vocal line is soon to enter. (See Example 2.9.) The character of the accompaniment changes at the *In tempo*; the rhythmic motive in the bass line creates the energy needed to support the vocal line which contains a melodic outburst. This section of momentum is followed by a musical change in which the atmosphere becomes still as a result of a static accompaniment due to a succession of half note rhythms. (See Example 2.10.) The *allegro moderato* begins a rather disjunctive sounding passage in which the harmonic progression is unpredictable and the rhythms are varied. This activity leads to an *allegretto* section of repetitive harp-like figures that

create a jubilant atmosphere. (See Example 2.11.)

Example 2.9 mm.1-5

rit.

p

In tempo

3

I will extol Thee, O Lord.

Psalm 30: Cantata for Soprano and Piano
by Charles Lloyd, Jr.
unpublished score 1975.

Example 2.10 mm. 10-18

In tempo

10

Lord my God. I cried un-to

mf *legato*

Example 2.10 con't.

12 *rit.* *a tempo*

Thee and Thou hast healed me. O, Lord Thou has brought up my

dim. *p* *p*

15 *mf*

soul from the grave, Thou has kept me a live, that I should not go down to the pit. Sing

Psalm 30: Cantata for Soprano and Piano
by Charles Lloyd, Jr.
unpublished score 1975.

Example 2.11 mm. 22-30

22 *Broaden* *Allegro Moderato*
 give thanks at the remembrance of His Ho-li-ness.
 22 *cresc.*
 26 *mp* For His
 26 *rit.*
 7
 28 *Allegretto*
 28 an-ger en-dur-eth but a
 28 *mp*
 3

Psalm 30: Cantata for Soprano and Piano
 by Charles Lloyd, Jr.
 unpublished score 1975.

As the tempo slows, the atmosphere is still and the significant line, “Weeping may endure for the night,” is highlighted. A few measures later, the accompaniment drops out completely, giving

way to an abrupt key change and an *adagio* passage that features a repetitive, martial motive in the bass line. (See Example 2.12.)

Example 2.12 mm. 31-46

31 rit. Slowly with expression

Weep-ing may en-dure for a night. But Joy_____

35

com-eth in the morn-ing. And in my_____ pros-per-i-

39 Take time Adagio

ty I said. I shall not be mov- ed.

p

Example 2.12 con't.

Psalm 30: Cantata for Soprano and Piano
by Charles Lloyd, Jr.
unpublished score 1975.

Following this episode is a section which should be played with *more movement*. At this point, the accompaniment is active in both the treble and bass. (See Example 2.13.)

Example 2.13 mm. 47-52

Psalm 30: Cantata for Soprano and Piano
by Charles Lloyd, Jr.
unpublished score 1975.

During the *quasi recitative*, the accompaniment is simplistic; the quarter note-half note rhythm produced a questioning tone that reflects the inquiring text. (See Example 2.14.) Soon after the

recitative, there comes a *poco a poco accel.* in which the bass line contains a series of arpeggios that *Broaden* and surrender to a fixed bass line and arpeggiated treble. It marks the beginning of a passage that moves from triple meter to duple meter in a matter of measures. (See Example 2.15.)

Example 2.14 mm. 64-68

64 *Slowly: quasi recit.*

blood? When I go down into the pit? Shall I Praise Thee?

Psalms 30: Cantata for Soprano and Piano
by Charles Lloyd, Jr.
unpublished score 1975.

Example 2.15 mm. 69-80

69 *poco a poco accel.*

Shall it declare Thy Truth. O Lord.

Example 2.15 con't.

73

Broaden

rit.

Here me and have mer cy on me.

73

78

a tempo

p

rit.

Psalm 30: Cantata for Soprano and Piano
by Charles Lloyd, Jr.
unpublished score 1975.

The introduction of a *moderately fast* section brings about a fresh intensity in the accompaniment. From this point to on, the music is virtuosic, featuring pianistic techniques such as trills, octave grace notes, and triplets. (See Example 2.16.)

Example 2.16 mm. 86-end

Moderately fast

86 glad _____ ness to the end _____ that my _____ glo- ry may sing praise to

86

89 Thee _____ and not be si _____

89

Broaden

91 lent. O, Lord _____ my God. I will give thanks un - to Thee For-

91

Molto rit. **In tempo**

94 ev - er - more.

94

sfz *ff*

Psalm 30: Cantata for Soprano and Piano
by Charles Lloyd, Jr.
unpublished score 1975.

The Vocal Line

The vocal line of *Psalm 30* perfectly demonstrates Lloyd's philosophy of using the entire range of the voice.⁶¹ This is evident in the range that extends from B₃ to B₅. The line, tailored for the soprano voice, requires an accomplished singer, one who is not intimidated by the chromaticism and free tonality often associated with twentieth century music. In addition to the melodic aspects that make the piece unique is the composer's use of various vocal articulations which allow for dramatic interpretation. Ultimately, the variety of vocal styles and extremes in range present an opportunity to display several attributes of the voice.

The vocal line commences with a portion of the melody found in the prelude sung with the first words of King David's declaration, "I will extol Thee, oh Lord." This initial melodic line is an indication that the entire vocal line will be tonally and rhythmically free. (See Example 2.9.) At the *In tempo*, there is a sudden shift from the mid-range of the opening passage to the upper range which introduces an F #₅ followed by a lovely legato melody. After the *In tempo* section, a contrasting passage is presented in which the range is low and narrow, mirroring the words that are conveyed in the line, "Oh Lord thou hast brought up my soul from the grave." The melody is static, ultimately ending with a dissonance from B₄ to E₄ which represents going, "down to the pit." The melody progresses to become an outburst of chromaticism on the line, "sing unto the Lord O ye saints of His," which continues into a key change and shifts from triple meter to duple meter. (See Example 2.10.) In the *allegretto* section that follows, the melodic line seems to elongate, suggesting a *cantabile* style of singing. (See Example 2.17.)

⁶¹ Charles Lloyd, Jr., interview by the author, September 5, 2009.

Example 2.17 mm. 28-30

Allegretto

28 an ger en - dur eth but a

mp

Psalm 30: Cantata for Soprano and Piano
by Charles Lloyd, Jr.
unpublished score 1975.

Another section is initiated with the statement, “weeping may endure for a night, but joy cometh in the morning;” at this point, the line sounds free and ends with a sense of musical finality. Instead of the anticipated conclusion of the piece, there is an immediate key change that yields to the recitative style declaration, “I shall not be moved.” With this simple line of text painting, he musically expresses David’s determination not to be moved from his prosperous life. (See Example 2.12.) After a return to a *cantabile* style melody, the line ultimately develops into a *quasi recitative* in which the question is posed, “When I go down into the pit....Shall I praise thee,” offering a sense of desolation. This section of the piece should be sung *p* and expressively. (See Example 2.14.) The *a tempo* passage begins soon after the section of recitative. The rhythms and the meandering melody musically reflect the text, “thou hast turned me from morning into dancing.” (See Example 2.18.) In the last moment of *Psalm 30*, the vocal line slowly ascends and builds momentum in anticipation of the final B₅ that floats over a virtuosic accompaniment. (See Example 2.16.)

Example 2.18 mm. 81-85

The image displays a musical score for a cantata, specifically measures 81 through 85. The score is written for Soprano and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo marking 'a tempo' is placed above measure 81. The lyrics are: 'Thou hast turned me from morning in-to dancing Thou hast put of your sackcloth and gird-ed me with'. The score includes a 'Molto rit.' (Molto ritardando) marking with a wedge symbol above measure 84. The piano part features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a more steady bass line in the left hand. The soprano part has a melodic line with some rests and a final phrase in measure 85.

81 *a tempo*

Thou hast turned me from

81

Molto rit.

83 morning in-to dancing Thou hast put of your sackcloth and gird-ed me with

83

Psalm 30: Cantata for Soprano and Piano
by Charles Lloyd, Jr.
unpublished score 1975.

Chapter 3

The Art Songs of Charles Lloyd, Jr.

The art song output of Charles Lloyd is one of great variety and of the highest quality. From his first piece, *I Judge Not My Own Self* (1972), Lloyd has composed the most sophisticated art songs. These art songs include the published piece *Compensation* (1977), the song *Emmett Till* (1978), later adapted as an aria in the opera *Emmett Till* (2008), *Thought* (1982), and *I Will Live With A Song In My Heart* (1999). A complete list of songs is found in the appendices of this paper.

The Art Song: A Simple Definition and Brief Background

In her book, *An Introduction to the Art Song*, Barbara Meister outlines how the art song came into existence and its evolution. Likewise, she defines the criteria of the typical art song, and she states that it has the following attributes: It is most effectively sung in an intimate setting; there is a partnership between voice and piano; the poem of the art song is of utmost importance; it is an entity unto itself; it is not a part of a larger work such as an opera, cantata, etc.; it is composed by one composer and not passed down as with the folksong; and it contains little ornamentation.⁶²

The aforementioned criteria govern most art songs by composers from as early as the 17th century. The early Italian composer, Alessandro Scarlatti (1660-1725), wrote art songs in which there was a partnership between the voice and piano; he was among such composers as Marc' Antonio Cesti (1623-1669), Alessandro Stradella (1642-1682), and Antonio Caldara (1670-

⁶² Barbara Meister, *An Introduction to the Art Song* (New York: Taplinger Publishing Co., 1980), 13-15.

1736), who contributed greatly to art song repertoire on behalf of the Italian culture. English composer, Henry Purcell (1659-1695), chose, “exceptionally fine poetry as texts.”⁶³ German composers Franz Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), and Ludwig van Beethoven (1770-1827) each wrote repertoire that meets many of the above criteria. Later composer, Franz Schubert (1797-1828) wrote *lieder* which contained beautiful, natural, balanced, and lyrical melodies. His successor Robert Schumann’s (1810-1856) accompaniments were pianistic and equal to the voice. Hugo Wolf (1860-1903) composed art songs in which, “poetry is the ultimate element from which all musical design springs.”⁶⁴ French composer Gabriel Fauré (1845-1924) wrote 100 *mélodie* in which he used poetry with rich atmosphere. His French counterparts Henri Duparc (1848-1933) and Claude Debussy (1862-1918) composed repertoire which incorporated poetry by Parnassian poets who were wrote according to the declamation found in Greek poetry.

Lloyd’s Interpretation of the Art Song

Meister’s criteria of the art song are the fundamental aspects of art songs written by Charles Lloyd. However, like many of his predecessors and contemporaries of the twentieth and twenty-first centuries, Lloyd has adapted other techniques into his art song compositions which make them wondrously complex and unconventional in concept. These adaptations have made the composer’s songs as described by Meister in the following statement: “In the twentieth

⁶³ Meister, 26.

⁶⁴ Carol Kimball, *Song: A Guide to Style and Literature* (Redmond, WA: PST...Inc., 2006), 27.

century, wild melodic leaps and improbable melodic intervals have become commonplace, removing the contemporary art song from the grasp of even the most talented amateurs.”⁶⁵

Lloyd follows a trend set by art song composers of the twentieth century whose compositions were uniquely American and broke with traditions set by composers of earlier centuries. He has composed songs similar to Charles Ives (1874-1957) whose compositions were innovative in that they contained progressive techniques such as polytonality, atonality, and even free counterpoint. Specifically, Lloyd’s piece, *Thought* contains dissonant chords and unpredictable progressions. Aaron Copland (1900-1990) a student of the French composer, Nadia Boulanger, was, “the most influential of the generation to follow Ives.”⁶⁶ Like Lloyd, he valued poetry of great quality, using texts by great writers such as Emily Dickenson while incorporating techniques which set musical atmospheres in his art songs. Lloyd used part of a significant poem entitled, “Compensation,” by Paul Laurence Dunbar in his song of the same title and set a very stately atmosphere with his accompaniment. Furthermore, composer Ned Rorem (b.1923) wrote songs based on the events of his day. Lloyd did the same with his song *Emmett Till* in which he composed a song based on an event dear to his heart as an African-American.

In addition to continuing such new age traditions of composers Ives, Copland, and Rorem, Lloyd incorporates his personal identity into his art songs. In her book, *Song: A Guide to Art Song Style and Literature*, Carol Kimball beautifully explains why a composer might write music in a particular way when she states, “Just as any human being is the sum total of his

⁶⁵Meister, 15.

⁶⁶ Ibid., 191.

experiences and knowledge, a composer's music reflects—in varying degrees—the influences of his teachers, his own study, his life experiences and personality.”⁶⁷ Lloyd is no exception when it comes to the preceding statement. Indeed, his art songs are a reflection of his life growing up in Ohio, the influence of his teachers in high school, at Norfolk State University and at the University of Michigan, and his African-American roots that run deep in the genres of gospel, jazz, and blues.

A Performer's Guide to Selected Art Songs

Compensation

Compensation, one of Lloyd's earliest compositions, was composed in 1977 and is published in the *Anthology of Art Songs by Black American Composers*, an anthology, edited by Willis Patterson. The anthology highlights songs by key African-American composers of the 20th century. The extremely short piece deemed, “exquisite,” and, “exceptional,” by former Stanford faculty, Josephine Gandolfi, features the first part of the poem “Compensation” by Paul Laurence Dunbar.⁶⁸ The first part of the poem reads as follows: “Because I have loved so well, because I have loved so true, God in his great compassion gave me the gift of song.”⁶⁹ The composer originally intended to use the entire text from the poem, but in a last minute decision, opted to

⁶⁷ Kimball, 21.

⁶⁸ William J. Zick, “Southern University: ‘Charles Lloyd is a musician of diverse gifts and accomplishments’,” Africlassical. <http://africlassical.blogspot.com/2010/11/southern-university-charles-lloyd-is.html> (accessed September 3, 2011).

⁶⁹ Paul Laurence Dunbar, *Compensation*, “Poetry X,” Jough Dempsey <http://poetry.poetryx.com/poems/12097/> (accessed September 23, 2011).

use only the first part, thus creating a rather short piece. Although the piece has been criticized for its length, the composer stands by his decision, “it says exactly what I want it to say.”⁷⁰

The Accompaniment

The accompaniment of *Compensation* is expressive, and it sets an elegant atmosphere for a vocal line setting such a distinguished text. It is pianistic and could stand alone due to its rhythmic motion, its harmonic sophistication, and the fusion of accompaniment styles (i.e. the beginning portion of the accompaniment is sparse while the end is chordal). Additionally, the accompaniment maintains a sense of drama, especially near the middle of the piece where there is an intense interlude which leads up to the second part of the poem.

Compensation immediately establishes a stately atmosphere created by dissonances. Lloyd begins the piece with an open key signature and the indication, *slowly with expression*. With this indication, the accompanist is given the responsibility of creating a foundation for the vocal line to enter. This foundation is set securely in the beginning; then, the accompaniment slows as the voice enters, giving full attention to the vocal line. At such a time, the accompaniment becomes secondary to the voice. It becomes relatively simple as the treble is chordal, and the bass line contains arpeggiated major and minor chords. (See Example 3.1.) From this point on the piano begins to intensify as the bass line becomes chordally and rhythmically repetitive and the treble, via skip-wise motion, ascends above the treble clef. While the piano continues with the bass line pattern and a double treble line, the vocal line enters with the second portion of the text. In this instance, the accompaniment becomes much more

⁷⁰ Charles Lloyd, Jr., email interview by the author, January 15, 2011.

supportive of the vocal line by complementing the vocal line's notes harmonically. Finally, the texture of the accompaniment becomes richer with a succession of seventh chords that bring the short song to a close. (See Example 3.2.)

Example 3.1 mm. 1-10

The image shows a musical score for the song "Compensation". It consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then enters with the lyrics "Be - cause I had". The piano accompaniment begins with a piano (*p*) dynamic and includes markings for "Slowly with expression", "rit." (ritardando), "mp" (mezzo-piano), and "a tempo". The second system continues the vocal line with the lyrics "loved so deep - ly; Be - cause I had loved so". The piano accompaniment continues with a "poco cresc." (poco crescendo) marking and ends with a "mp" dynamic. The score is written in 4/4 time and features a variety of musical notations including rests, notes, and dynamic markings.

Compensation
Words by Paul Laurence Dunbar
Music by Charles Lloyd, Jr.
Copyright © 1977 by Charles Lloyd, Jr.
All rights reserved

Example 3.2 mm.13-21

The image shows a musical score for the song "Compensation". It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a long note on E_b4, followed by a skip to C_b5, and then a stepwise melody. The piano accompaniment features a bass line with a "cresc." marking and a treble line with an "expressively" marking. The second system continues the vocal line with the lyrics "pas - sion, The gift of song." and includes markings for "dim." and "allarg.". The piano accompaniment in the second system also has a "dim." marking and ends with a "pp" (pianissimo) marking.

Compensation
Words by Paul Laurence Dunbar
Music by Charles Lloyd, Jr.
Copyright © 1977 by Charles Lloyd, Jr.
All rights reserved

The Vocal Line

The vocal line of *Compensation* lends itself beautifully to the mezzo-soprano voice in its original key. The range extends from B_b3 to C_b5, and although the line has a relatively narrow range, it is filled with interesting interval relationships, instances of chromaticism, and deceptive resolutions, making the line exciting to sing. Furthermore, the slow moving rhythm spotlights the text in a very complementary fashion.

The opening line begins with a skip from E_b4 to C_b5 (M6) that continues into a lovely stepwise melody. (See Example 3.1.) The same melody in modified form occurs over the second line of the poem, “God in his great compassion gave me the gift of song.” The melody line

seems to be a repetition of the beginning of the song which implies a simple AA' form. (See Example 3.2.)

Due to the form, the singer should be sure to sing each section differently. At the beginning of the first section, there is an indication of *mp* which automatically gives the vocalist the suggestion to sing intimately, while the skip-then-stepwise melodic line implies that the performer sing in a legato manner. The second section of the song, or A', should be sung with a slightly greater intensity. The marking, *expressively*, in the accompaniment should not only be interpreted by the pianist, but it should be observed by the performer as well. (See Example 3.2.)

Thought

Another one of his works, *Thought*, was composed in 1982 and contains text from the work, "The New Husband," by New Zealand-born author Katherine Mansfield. The text reads as follows:

Someone came to me and said,
forget, forget that you've been wed
Who's the man to leave you ill
and cold in a far country?
Who's the husband, who's the stone,
could leave a child like you alone?⁷¹

The work was composed for soprano Jessye Norman, who gave Lloyd the text for a concept recording of "Great Day in the Morning," a production of black spirituals. The work

⁷¹ Anthony Alpers, *The Life of Katherine Mansfield*, (New York: The Viking Press, 1980), 303.

was first presented in Paris during the fall of 1982 and was later staged by theatre director Robert Wilson. However, the staged version of the work has not yet been presented.⁷²

The Accompaniment

The accompaniment of *Thought* is written in the key of G major and contains several instances of dissonance which ultimately creates the atmosphere of instability needed for a text full of passion and one having an inquiring tone. The instability of the accompaniment is further established by changes in meter; three meter signatures are introduced over the span of the 29 measure-long piece. The accompaniment is also harmonically unpredictable and in particular, it abruptly changes key near the end of the piece. Moreover, while it is challenging and pianistic, the accompaniment serves as a supportive agent to the vocal line. As a result, the accompaniment is most suitable for the conscientious pianist--one who is not only a skilled soloist but sensitive to the singer.

The accompaniment of *Thought* opens with a *cantabile* line played *piano*. It is very sparse and musically foretells the loneliness conveyed by the text. It continues in the same sparse manner during the entry of the vocal line, “someone came to me and said, forget, forget that you’ve been wed.” (See Example 3.3.) During the repetition of this line, the accompaniment is full of motion, containing constant eighth notes in motion. However, it changes abruptly at the 4/4 measure in which the chord built on E is held for four counts, giving full attention to the end of the first section of the song. Upon a return to the original triple meter, there is an abrupt change in key to B♭M. (See Example 3.4.)

⁷² Charles Lloyd, Jr., email interview by the author, February 28, 2011.

Example 3.3 mm. 1-7

Slowly *p*

Some-one came to me and

p cantabile

5 said, for-get, for - get that you've been wed

Thought
by Charles Lloyd, Jr.
unpublished score, 1982.

Example 3.4 mm. 9-17

9 *rit.* *a tempo* *mf*

for-get that you've been wed. Some-one came to me and

mf legato

Example 3.4 con't.

14 *p* *rit.*
said for-get that you've been wed.
14 *dim.* *p* *mp* *expressively* *p*

Thought
by Charles Lloyd, Jr.
unpublished score 1982.

In the second section, the accompaniment is very active. It also doubles the vocal line which creates a solid foundation for the voice. As the accompaniment continues, the character of the piece becomes stronger, culminating in a rolled chord played *forte*. This portion of the accompaniment serves as motivation to the singer, hopefully encouraging a strong and deliberate delivery. The accompaniment slows down rhythmically with the text, “could leave a child like you alone?” It is a representation of the despair communicated by the words of the poem. This technique is continued through the repetition of these words. The postlude of the piece is similar to the interlude in that it is sparse. It also contains a wandering motive in the treble which continues the questioning tone conveyed by the text. (See Example 3.5.)

Example 3.5 mm. 18-end

18 *a tempo* *mf*
Who's the man to leave you ill and cold in a far coun try?

18 *BROADLY*
cresc.

21 *f* *rit.* *still slower*
Who's the hus-band, who's the stone, could leave a child like you a-lone?

21 *f* *mf*

25 *rit.* *a tempo* *rit.*
a child like you a - lone.

25

Thought
by Charles Lloyd, Jr.
unpublished score 1982.

The Vocal Line

The vocal line of *Thought* most ideally fits the soprano voice, having a range from F₄ to A₅ with a high tessitura. It is best suited for a well-trained voice. In addition, it is musically challenging as there are instances of melodic unpredictability and unlikely interval relationships. Likewise, the mature topic of the poetry requires mature artistry and a singer willing to interpret the piece in a dramatic manner.

The opening line, “someone came to me and said,” is sung *piano* suggesting that the performer expresses the text very intimately and in a conversational fashion. It is to be sung in a recitative style instead of an arioso style. As the music continues, there is a *crescendo* on the text, “forget, forget that you’ve been wed.” The musical device compels the performer to be somewhat dramatic in interpretation making it a reflection of the bitterness expressed in the text. (See Example 3.3.) When the line is repeated, it is done with a different melody which is the melodic answer to the previous line; at this point, there is the addition of a *ritardando* that places emphasis on the repeated text. The first section of the piece ends with a repetition of the first couplet of poetry. The recurrence has a melody that is similar in structure to the previous part and that prepares the listener for a move away from section A. (See Example 3.4.)

The second section, begins, “Who’s the man to leave you ill and cold in a far country.” The melodic line builds up momentum with ascension from C₅ to F₅ by way of a triplet figure. It is immediately followed by the statement, “who’s the husband, who’s the stone,” where the melody prepares for the coming climax of the piece. Each note of the line is assigned dynamic accents, requiring deliberate delivery of the text. The next line, “could leave a child like you

alone?” is the climactic part of the entire melody. At this moment, there is a glorious leap to the A₅ which magnifies the passion conveyed by the text. Finally, the text is repeated to close the piece. The melodic line is very simple yet intense. It also contains a *ritardando* which brings the listener’s focus to the depth of the statement that is made, “a child like you alone?” (See Example 3.5 mm. 18-end.)

I will live with a song in my heart

Lloyd composed a much simpler version of the serenade, *I will live with a song in my heart*, before the final version of 1999. The text, written by the composer, is a two-versed couplet which is, “simply the expression of a true romantic.”⁷³ It reads as follows:

When the bleakness of winter disappears,
And the brightness of spring reappears,
I will sing thee praises till my heart’s ember fades away,
And I will live with a song in my heart,
A song as sweet as you my dear,
And our love will last forevermore.
Until then I’ll sing of love...

And with you my life will be complete,
Faith in love will then be redeemed,
And in love will we grow and be forever as one,
And I will live with a song in my heart,
A song as sweet as you my dear,
And our love will last forevermore,
Until then I’ll sing of love.

Prior to writing the original version of this piece, Lloyd had been researching the life and music of Gaetano Donizetti. As a result of his studies, he was motivated, “to write a melody that

⁷³ Charles Lloyd, Jr., email interview by the author, August 25, 2011.

inspires a beautiful tone throughout the range of the voice.”⁷⁴ Around this time, he became fascinated with operatic singers and *bel canto* melodies which influenced the song’s melody as well. He originally intended that the *serenade* be the first of a group of *serenades* for tenor voice.⁷⁵

The Accompaniment

The accompaniment of *I will live with a song in my heart* is relatively straight forward with the exception of various dissonances and jazz-inspired chords. (For these reasons, it would be beneficial for the accompanist to be acquainted with jazz and blues styles of music). The accompaniment also has two facets. While at times the accompaniment is passionately pianistic, it becomes supportive of the voice once the vocal line enters. In other words, the prelude and the short postlude are musically independent and the harmonic material that accompanies the vocal line is not.

I will live with a song in my heart opens with a prelude that foretells the melody of the vocal line, “and I will live with a song in my heart.” The prelude contains a very active progression which is to be played *piano*. It also has a driving eighth note motive that should be accented in the alto voice. The driving rhythmic motive dissipates after only two measures, giving way to a variation of the motive. The prelude continues as the top line becomes the focus and the other inner voices and bass line remain subtle. The section ends with a *ritardando* that forecasts the entry of the vocal line.

⁷⁴ Ibid.

⁷⁵ Ibid.

As the piece progresses, the vocal line enters independently of the accompaniment. It is at this point that the accompaniment plays a secondary role to the voice. It moves in direct relation to the vocal line, seldom breaking from the rhythm and melody of the line. (See Example 3.6.)

Example 3.6 mm. 1-11

Steady with expression

When the

bleak- ness of win-ter dis-sa-pears and the bright- ness of
you my life will be com-plek. Faith in love that will!!

I will live with a song in my heart
 by Charles Lloyd, Jr.
 unpublished score 1999.

As the text, “I will sing thee praises,” is conveyed, there is an indication of *secco* in which the accompaniment is very intimate and bare with a three-note rhythmic motive in the alto voice.

(See Example 3.7.)

Example 3.7 mm. 13-14

I will live with a song in my heart
by Charles Lloyd, Jr.
unpublished score 1999.

The title line begins as the accompaniment builds with an indication to play *mf* and in a legato manner. The accompaniment introduces steady sixteenths in the tenor voice as well as a blue note as the word, “heart,” is sung; it strays away from what is typically expected of a *serenade* and requires the pianist to play expressively. (See Example 3.8.)

Example 3.8 mm. 15-17

I will live with a song in my heart
by Charles Lloyd, Jr.
unpublished score 1999.

The accompaniment becomes climatic during the line, “and our love will last.” At this point, the accompaniment doubles the vocal line and the chords are full. The piece continues with, “until then I’ll sing of love,” over a simple accompaniment highlighting the vocal line. (See Example 3.9.)

Example 3.9 mm. 19-24

Handwritten musical score for "I will live with a song in my heart" by Charles Lloyd, Jr. The score is in 7/4 time and consists of two systems. The first system shows the vocal line and piano accompaniment for the lyrics "Song as sweet as you my dear. And our love will last for-". The second system continues with "ev-er-more. Un-til then I'll sing of love. And with". The piano part features a prominent bass line with a "p" (piano) dynamic marking. The score is handwritten on blue paper.

I will live with a song in my heart
by Charles Lloyd, Jr.
unpublished score 1999.

Then, the accompaniment prepares for the end of the piece with a *ritardando* and continued simplicity. At the *a tempo*, there is a short return to a rhythmic motive used in the prelude found in the bass line; the return suggests the near closure of the piece. The musical material is followed by a very sparse postlude in which there are indications of *ritardando* and *diminuendo*.

which lead to another blue note and ultimately, the final unsuspected D minor chord. (See Example 3.10.)

Example 3.10 mm. 25-28

1. 2. Ret. (3) 4/4 tempo
then I'll sing of love.
Ret. p
Ret. & demi.

I will live with a song in my heart
by Charles Lloyd, Jr.
unpublished score 1999.

The Vocal Line

The vocal line of *I will live with a song in my heart* is written for high voice and has a range from D₄ to G₅. It is best suited to the professional singer or the mature voice student. The line primarily remains in the middle range, extending into the upper range for dramatic moments. Moreover, the line infuses jazz and blues elements which create an opportunity for the adventurous singer who enjoys the traditional art song but who appreciates the relaxed styles of these less traditional genres.

The beginning of the vocal line is simple and moves in a downward stepwise motion summoning the singer to be very expressive and to pay special attention to convey the text clearly, “when the bleakness of winter disappears.” The line is followed by an octave skip which leads to the completion of the first phrase. The second phrase, “I will sing thee praises ‘til my heart’s last ember fades away,” introduces a sequence in the melody which concurrently ends with the completion of the phrase. Then, the melody gains momentum in an upward ascension to F₅ on the text, “and I will live,” which is followed by the conclusion of the thought, “with a song in my heart,” where the line ends deceptively. Instead of the E₄ that is expected, there is an E_b which adds a sense of drama to the otherwise straightforward piece. (See Example 3.10.)

Example 3.10 mm. 9-17

Handwritten musical score for a vocal piece, measures 9-17. The score is written on two systems of staves. The top system shows a vocal line and piano accompaniment. The vocal line begins with a downward stepwise motion on the text "bleak-ness of win-ter dis-sa-pears, and the bright-ness of". The piano accompaniment features chords and moving lines. The bottom system continues the vocal line with the text "Spring-re-ap-pears. I will sing thee praises fill my heart's last em-ber fades a-be-re-deemed. And in love, will we grow and be for-ev-er-as". The vocal line shows an upward ascension towards the end. The piano accompaniment includes a "secco" marking. The score is handwritten and includes various musical notations such as notes, rests, and accidentals.

Example 3.10 con't.

I will live with a song in my heart
by Charles Lloyd, Jr.
unpublished score 1999.

Later, the vocal line, “broadens,” when there is an upward climb from B \flat_4 to the highest note of the piece, G $_5$ which has a *fermata*. (See Example 3.11.)

Example 3.11. mm. 17-18

I will live with a song in my heart
by Charles Lloyd, Jr.
unpublished score 1999.

The composer ends the piece in a subtle manner by taking his last statement, “then I’ll sing of love,” and applying a simple vocal line that ends on D₅ with a count of seven beats. The accompaniment along with an indication of *ritardando* and a return to *a tempo* give the listener a sense of finality. (See Example 3.10.)

Chapter 4

The Spiritual Art Song Arrangements of Charles Lloyd, Jr.

While he was a student at Norfolk State University, Lloyd developed a genuine love for the Black spiritual (or Negro spiritual) as he first listened to an HBCU (Historically Black College or University) concert choir perform—an event that “changed his life.”⁷⁶ His introduction to the genre in this way sparked his lifelong commitment to arranging *spirituals* for choirs as well as for solo voice. The composer’s approach to arranging spirituals has been to take what early composers such as Harry T. Burleigh and Hall Johnson have done and elevate it to another level. He is among many who have opted to take the spiritual to a new level by composing the spiritual art song—a genre that can best be defined as a *spiritual* which has been altered in such a way that it contains both the musical characteristics of a typical art song and the characteristics of a traditional Negro spiritual. In particular, Lloyd’s spiritual art songs are, “musically, technically, and artistically challenging for the singer as well as the pianist....they are not art songs in the traditional sense...they are significantly suited for a new age of the human experience wherein the commonality of the human experience is germane to our understanding of life itself.”⁷⁷ Simply put, instead of hearing the straight forward sound of the traditional spiritual, the listener would observe a more complicated vocal line and a more complex accompaniment, the attributes found in a contemporary art song.

⁷⁶ Charles Lloyd, Jr., email interview by the author, December 13, 2010.

⁷⁷ Charles Lloyd, Jr., Program Notes, *The Spiritual Art Song Collection II* by Charles Lloyd, Jr., 24 September 2009, Baton Rouge, LA: Southern University.

The Evolution of the Black Spiritual

Lloyd follows a tradition that began in the 18th century as African-American slaves sang spiritual songs in fields or in churches, revealing their “trials and identification with the suffering of Jesus Christ.”⁷⁸ This form of folk music was first realized during the Civil War and contained a call-and response structure in which a leader sang a line and a congregation of singers would respond.⁷⁹ These songs also combined, “fine, natural voices, developed by centuries of habitual singing out-of-doors, a dazzling facility in improvisation and embellishment, and...a supreme understanding of the basic law of rhythm,” with, “a more serviceable musical scale,...a wider view of musical structure by the use of metrical phrase, the sensuous delights of rich harmony and exciting counterpoint, [and] ...good part singing.”⁸⁰ During this time, attempts were made to notate this music. However, the task was a difficult one considering there was no precise notational system that would accurately record the different vocal techniques or some of the musical notes the slaves sang.⁸¹ Specifically, “the racial tendency to improvise ‘between notes’ [and] the great variety of characteristic tone-color and rhythmic accent—all of these Negro techniques simply defied notation in any known system.”⁸²

⁷⁸ James C. Downey and Paul Oliver. "Spiritual." *Grove Music Online*. *Oxford Music Online*. 3 Jan. 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26433>.

⁷⁹ John F. Garst, “Mutual Reinforcement and the origin of Spirituals,” *American Music* Vol 4. No. 4 (Winter 1986), <http://www.jstor.org/stable/3052227> (accessed September 22, 2011).

⁸⁰ Hall Johnson, “Notes on the Negro Spiritual” In *Readings in Black American Music*. Compiled and edited by Eileen Southern. New York: W. W. Norton and company, 1971, 271.

⁸¹ Dena J. Epstein, “Black Spirituals: Their emergence into public knowledge,” *Black Music Research Journal*, Vol. 10, No. 1, (Spring 1990), <http://www.jstor.org/stable/779533> (accessed September 22, 2011).

⁸² Hall Johnson, 271.

In 1872, spiritual songs were introduced to the world through various singing groups. In particular, the Fisk University's Jubilee Singers sang black spirituals for audiences in the North and even in Europe.⁸³ The group, at first comprised of members who were born slaves, had their spirituals published in collections. The collection *Jubilee Songs: Complete as sung by the Jubilee Singers of Fisk University* was published in 1872, and an extended version of the collection, *The Jubilee Singers, and Their Campaign for Twenty Thousand Dollars*, was published a year later in 1873.⁸⁴ Moreover, other groups who contributed in the introduction of spiritual songs during this time were the Hampton Institute Singers begun by African-American composer Nathaniel Dett (1882-1943) and the Hall Johnson Choir, whose director, Hall Johnson (1888-1970), was an advocate for preserving the Negro spiritual in its purest form.

During and after the years of the popularization of the spiritual song through choirs and ensembles, various composers further contributed to the genre by arranging spirituals for solo voice. One of the most important participants in the effort to bring spirituals to the concert stage by way of the solo voice was Harry T. Burleigh (1866-1949) whose 250 compositions mostly consist of spirituals for solo voice.⁸⁵ The aforementioned composer, Hall Johnson, not only arranged spirituals for his choir, but greatly contributed to solo spiritual repertoire with his collection, *Thirty Spirituals for Voice and Piano* (1949). Additionally, Clarence Cameron White (1880-1960), 1931-35 director of music at Hampton Institute, was a great contributor to this

⁸³ Ibid.

⁸⁴ Portia K. Maultsby, "Black Spirituals: An Analysis of Textual Forms and Structures," *The Black Perspective in Music*, Vol. 4, No. 1 (Spring 1976) <http://www.jstor.org/stable/1214403> (accessed September 22, 2011).

⁸⁵ Willie Strong. "Burleigh, Henry T." *Grove Music Online. Oxford Music Online*. 5 Jan. 2011 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/04378>>.

specific repertoire with his collection entitled, *Forty Negro Spirituals for Voice and Piano* (1927). Other composers including John Wesley Work, Sr. (1873-1925), R. Nathaniel Dett (1882-1943), and Edward Boatner (1898-1981), were also key players in spotlighting the spiritual in solo settings.

In recent years, composers have taken the *spiritual* to new levels of complexity. In his introduction of *The New Negro Spiritual Collection*, Willis Patterson carefully lays out the progression of the spiritual for solo voice in the twentieth century, listing various composers who have continued to arrange their special versions of the *spirituals* from earlier times. This unique collection contains the music of many known and lesser known composers who have aided in elevating the spiritual for voice and piano from its simplest form to art song status in which the vocal line is most challenging and the accompaniment is interestingly innovative. Such composers include Lettie Beckon Alston (b. 1953) whose arrangement of *Done Made My Vow* contains many characteristics of the most complex art songs. Mark Fax's (1911-1974) version of *Deep River* contains a familiar vocal line; however, the accompaniment has extreme chromaticism. Additionally, Thomas Kerr, Jr. (1915-1988) has arranged spirituals which have, "art song accompaniment features also found in standard Schubert art songs, but with an African American tonal difference."⁸⁶ Moreover, composers James Lee III and Undine Smith Moore have arranged spirituals containing melodic lines that are vocally challenging and accompaniment which at times contains word painting.

⁸⁶ Willis C. Patterson, ed., *The New Negro Spiritual*, (S.I.: Willis C. Patterson, 2002).

Outside of Patterson's collection is the music of composers who have also contributed to evolution of the spiritual. Composer John Carter (1932-c.1981) composed *Cantata* in 1964; the work is a song cycle which contains five very special arrangements of the well-known spirituals *Peter Go Ring Dem Bells*, *Sometimes I Feel Like a Motherless Child*, *Let Us Break Bread Together*, and *Ride On King Jesus*. One of Lloyd's contemporaries who, "provided a new voice for spirituals in America," was Moses Hogan (1957-2003); according to William Warfield, noted educator and concert artist, his *Deep River* collection of 10 spiritual arrangements for voice and piano are, "artistic and spiritual experiences."⁸⁷

The Spiritual Art Song Collections

As with many of his afore mentioned contemporaries, Charles Lloyd has composed a number of spiritual art songs for solo voice which defy the rules that govern the earliest spirituals. His arrangements are unique, containing some of the most beautiful vocal lines written and the most challenging piano accompaniments.

His art song arrangements have been placed into two collections. The first was published in 2000 by Warner Bros. and contains 16 spiritual art songs that have been recorded by Jacqueline Paige-Green and Richard Hobson, his two colleagues at Southern University. This collection includes the spirited *Ain't a dat good news?*, the passionate piece *Hosannah*, and a very dramatic interpretation of *Were You There?* which musically depicts the great depth of the crucifixion of Christ Jesus. The latter collection, which is yet to be published, contains 14 selections that include such familiar spirituals as *Amazing Grace* of which there are two versions,

⁸⁷ Moses Hogan, *The Deep River Collection: Ten Spirituals Arranged for Solo Voice*, (Milwaukee: Hal Leonard Corporation, 2000).

Give Me Jesus, Soon-a Will Be Done, and *This Little Light of Mine*, a piece that features an optional saxophone or clarinet part.

A Performer's Guide to Selected Spiritual Art Song Arrangements

Ain't-a dat good news?

Lloyd's arrangement of *Ain't-a dat good news?* appears as a part of his first collection of spiritual art song arrangements. The arrangement is based on a traditional spiritual in which the speaker of the poem reports different instances of good news about the realities of heaven and what he will experience, ie. having a robe, meeting the Savior, and gaining a new home. The speaker is ecstatic about leaving, "dis worl'," and shouldering, "ma cross," in order to, "take it home to ma Jesus." The poem reads in a dialect as follows:

I got up crown a in a dat kingdom ain't a dat good news
I got up crown a in a dat kingdom ain't a dat good news
I'm-a gonna lay down dis worl'
Gonna shoulder up ma cross
Gonna take it home-a to ma Jesus ain't a dat good news

I got a robe up in a dat kingdom ain't a dat good news
I got a robe up in a dat kingdom ain't a dat good news
I'm-a gonna lay down dis worl'
Gonna shoulder up ma cross
Gonna take it home-a to ma Jesus ain't a dat good news

I got a Savior in a dat kingdom ain't a dat good news
I got a Savior in a dat kingdom ain't a dat good news
I'm gonna lay down dis worl'
Gonna shoulder up ma cross
Gonna take it home-a to ma Jesus ain't a dat good news

I got a home up in a dat kingdom ain't a dat good news
I got a home up in a dat kingdom ain't a dat good news
I'm gonna lay down dis' worl'
Gonna shoulder up my cross

Gonna take it home-a to ma Jesus ain't a dat good news

The Accompaniment

This poem has been set in a number of ways by various composers. The accompaniments of other versions are rather straight forward in comparison to Lloyd's version which begins, "broadly" with two rolled chords played in a fortissimo manner. Although the opening implies that the work will be grandiose, the accompaniment continues playfully and, "spirited." The accompaniment is sparse during the beginning of the first verse, giving emphasis to the vocal line. The accompaniment then becomes supportive to the voice with the use of broken chords. This verse also introduces only a few instances of dynamic changes outside of the first chord played *ff* and the second chord played *sfz*. The majority of the verse is played *mp*. (See Example 4.1.)

Example 4.1 mm. 1-9

The musical score for Example 4.1, measures 1-9, is presented in a two-staff format. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo/mood markings "Broadly" and "Spirited" are placed above the vocal staff. The piano part begins with a fortissimo (*ff*) rolled chord, followed by a sforzando (*sfz*) chord, and then continues with broken chords. The vocal line begins with a fortissimo (*f*) note on the word "I".

Example 4.1 con't.

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4.

System 1 (Measures 4-5): The vocal line begins with a measure rest, followed by the lyrics "crown up in a dat King - dom. Ain't a dat good news! I got a". The piano accompaniment features a bass line with eighth notes and a treble line with chords. A mezzo-piano (*mp*) dynamic marking is present in measure 5.

System 2 (Measures 6-7): The vocal line continues with "crown up in a dat King - dom. Ain't a dat good news. I'm gon - na". The piano accompaniment continues with similar rhythmic patterns and chords.

System 3 (Measures 8-9): The vocal line concludes with "lay down dis worl'. Gon - na shoul - der up ma cross. Gon - na". The piano accompaniment provides harmonic support throughout.

AINT A DAT GOOD NEWS
 By Charles Lloyd, Jr.
 Copyright © 2000 STUDIO 224 (ASCAP)
 All Rights Administered by Warner Bros. Publication U.S. INC.
 All Rights Reserved
 Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

The second verse continues with a more present accompaniment than was found at the beginning of the first verse. However, the accompaniment only supports the vocal line. It continues to be chordal throughout the entire verse. As with the first verse, this section of the accompaniment has very little dynamic variety. One of the only indications of change in dynamics is the crescendo occurring right before the second presentation of, “I got a robe.” (See Example 4.2.)

Example 4.2 mm. 12-19

12

robe up in a dat King - dom. Ain't a dat good news! I got a

14

robe up in a dat King - dom. Ain't a dat good news! I'm gon-na

fp

Example 4.2 con't.

AIN'T A DAT GOOD NEWS
 By Charles Lloyd, Jr.
 Copyright © 2000 STUDIO 224 (ASCAP)
 All Rights Administered by Warner Bros. Publication U.S. INC.
 All Rights Reserved
 Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

The accompaniment of the third verse becomes more sophisticated as there is a sextuplet figure leading up to a Gm^7 chord and a more soulful flair in the tonic chord of the following measure. During the text, “lay down dis worl’,” rolled chords appear once again, in direct contrast to the block chords that follow; they are played in a *poco a poco accel.* fashion. (See Example 4.3.) The accompaniment of the fourth verse is more active than the previous verses. It begins as the melody is doubled in the accompaniment. It is at this point that the bass of the accompaniment builds up, creating a sense of urgency. Additionally, the listener is given a jolt when there is an unexpected $2/4$ measure that delays the entrance of the next line, “I got a home.” (See Example 4.4.) As it becomes gradually faster, the accompaniment returns to the broken chords which were used previously. During the repetition of, “ain’t a dat good news,” at the end, the accompaniment is rather hurried as a four chord progression is repeated. From measure to measure, this sequence seems to build momentum. The momentum is halted with the use of a fermata over the E^bM^7 chord, giving the singer the time to sing, “ma Lord,” freely. The bass line

and treble line contain syncopation which adds variety to the held out note on, “Lord.” The piece ends strongly as there is continued syncopation, a full tonic chord, and a glissando to Fs in octaves, reminding the listener of the key in which the song began. (See Example 4.5.)

Example 4.3 mm. 20-25

20 *Slower*

Sav - ior in a dat King - dom. Ain't a dat good news. I got a

24 *expressively* *poco a poco accel.*

lay down dis worl' Gon-na shoul - der up ma cross. Gon - na

p *poco a poco accel.*

AIN'T A DAT GOOD NEWS
 By Charles Lloyd, Jr.
 Copyright © 2000 STUDIO 224 (ASCAP)
 All Rights Administered by Warner Bros. Publication U.S. INC.
 All Rights Reserved
 Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

Example 4.4 mm. 28-230

28
home up in a dat King-dom. Ain't a dat good news! I got a

p *sfz*

AIN'T A DAT GOOD NEWS
By Charles Lloyd, Jr.
Copyright © 2000 STUDIO 224 (ASCAP)
All Rights Administered by Warner Bros. Publication U.S. INC.
All Rights Reserved
Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

Example 4.5 mm. 35-end

35 *a tempo*
take it home a to ma Je-sus. Ain't a dat good news! Ain't a dat good news! Ain't a dat
dim. *a tempo p*

38
good news! Oh, good news! Ain't a dat
poco a poco cresc.

Example 4.5 con't.

The musical score is for the song "Ain't a Dat Good News" by Charles Lloyd, Jr. It features a vocal line and a piano accompaniment. The vocal line starts at measure 40 with the lyrics "good news! Ma Lord. Good news!". The piano part includes dynamic markings such as *rit.*, *ff*, *a tempo*, and *sforzando* (*sfz*). A glissando (*gliss.*) is indicated in the piano part, with a note that says "*Start gliss. after 4th beat." The score is written in a key with one flat (B-flat) and a 4/4 time signature.

AIN'T A DAT GOOD NEWS
By Charles Lloyd, Jr.
Copyright © 2000 STUDIO 224 (ASCAP)
All Rights Administered by Warner Bros. Publication U.S. INC.
All Rights Reserved
Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

The Vocal Line

The vocal line of *Ain't a dat good news* is active and must be sung in a highly energetic or “spirited” manner. As with much of *spiritual* repertoire, it must be sung with a gospel flair and with particular inflections. Example of such singing can be found in the renditions by classical singers Jessye Norman and Leontyne Price who make special efforts to mix classical singing with a hint of vocal freedom, a characteristic more commonly heard in gospel music, whereas one would either add notes or at times, apply the technique of belting. The tessitura of the piece is reasonably mid-range with instances of high notes, making it suitable for either high or medium voiced singers.

There are a few special features that make this vocal line unique, and therefore, ideal for the intelligent singer. The first is associated with the way the line should be sung. As the piece

begins, the singer enters unaccompanied, making the proclamation, “I got a crown.” The line is sung deliberately with a declamatory fashion. The singer must pay special attention to accent marks which imply a certain inflection to the poetry. (See example 4.1.)

Another feature of the vocal line is found in the variations of the repeated line “I’m gonna.” Although, the notes of the first verse are fundamentally the same in every verse, there are instances in which the notes have been changed in order to maintain variety and give each verse an individual personality. (See Examples 4.6 a, b, and c.)

Another important feature of this vocal line is the change in tempi from verse to verse, creating opportunities for much variety. At the beginning of the piece, the faster tempo makes the song “spirited” and maintains great energy which reflects the initial statement of the good news of having a crown in heaven. (See Example 4.1.) The second verse continues in the same, “spirited” manner, but at the end, introduces a new slower tempo that leads into the third verse. At this new slower tempo, the third verse sounds stately and musically paints a picture of the great significance of the Savior being in heaven and Him being heaven’s most important reward. (See Example 4.7.)

Example 4.6 a m.6-7

The musical score for Example 4.6 a, measures 6-7, is presented in 6/8 time. The vocal line, written in treble clef, begins with a sixteenth rest followed by a series of eighth notes with accent marks. The lyrics are: "crown up in a dat King - dom. Ain't a dat good news. I'm gon-na". The piano accompaniment is written in grand staff (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays single notes. The key signature has one flat (Bb).

Example 4.6 b m. 14-15

14

robe up in a dat King - dom. Ain't a dat good news! I'm gon-na

fp

Example 4.6 c m. 22-23

22

Sav - ior in a dat King - dom. Ain't a dat good news! I'm gon-na

AIN'T A DAT GOOD NEWS
 By Charles Lloyd, Jr.
 Copyright © 2000 STUDIO 224 (ASCAP)
 All Rights Administered by Warner Bros. Publication U.S. INC.
 All Rights Reserved
 Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

Example 4.7 mm.18-22

18

take it home a to my Je - sus. Ain't a dat good news. I got a

rit.

rit. *mp*

Example 4.7 con't.

22

Sav - ior in a dat King - dom. Ain't a dat good news! I'm gon - na

The musical score is for a song in 4/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: 'Sav - ior in a dat King - dom. Ain't a dat good news! I'm gon - na'. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a simple bass line. The score is marked with a '22' at the beginning, indicating the measure number. There are also some performance markings like accents and a triplet.

AIN'T A DAT GOOD NEWS
By Charles Lloyd, Jr.
Copyright © 2000 STUDIO 224 (ASCAP)
All Rights Administered by Warner Bros. Publication U.S. INC.
All Rights Reserved
Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

There is a *poco a poco accel.* near the end of the verse which brings the song back to the original tempo. (See Example 4.8.)

Example 4.8 mm. 24-25

24 *expressively* *poco a poco accel.*

lay down dis worl'... Gon-na shoul - der up... ma cross. Gon - na

p *poco a poco accel.*

AIN'T A DAT GOOD NEWS
By Charles Lloyd, Jr.
Copyright © 2000 STUDIO 224 (ASCAP)
All Rights Administered by Warner Bros. Publication U.S. INC.
All Rights Reserved
Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

The piece closes with the last verse which first begins slowly and continues to become gradually faster, eventually returning to *a tempo*. At the repetition of “ain’t a dat good news,” although the tempo remains the same, the melodic line feels as though it speeds up because of the syncopation and accents on certain words. In the final moments of the song, there is a *ritardando* on the last phrase, foreshadowing the closure of the song and then a return to the *a tempo* once more which carries over to the very end. (See Example 4.5.)

Were You There?

Were you there? is a traditional spiritual that poses the question about the events of Jesus Christ's life: his crucifixion and his resurrection from the dead. It is a passionate text intended to evoke emotion from its listener. The text, set by number composers such as Harry T. Burliegh, Hall Johnson, and R. Nathaniel Dett, is as follows:

Were you there when they crucified my Lord
Were you there when they crucified my Lord
Oh, sometimes it causes me to tremble, tremble, tremble
Were you there when they crucified my Lord

Were you there when they nailed him to the tree
Were you there when they nailed him to the tree
Oh, sometimes it causes me to tremble, tremble, tremble
Were you there when they nailed him to the tree

Were you there when Christ rose from the grave
Were you there when Christ rose from the grave
Oh, sometimes it causes me to tremble, tremble, tremble
Were you there when Christ rose from the grave

The Accompaniment

Charles Lloyd's version of the timeless spiritual begins in a very dramatic way where there is the repetition of a rhythmic pattern in the treble that passes to the bass as the introduction progresses. This motive, one that appears throughout the entire piece, is what gives the piece life and creates an atmosphere appropriate for the intense course of events described in the text. (See Example 4.9.) For balance, Lloyd generally keeps a stable bass line which tends to move only once every measure as found during the first verse. The character of verse one changes as the

accompaniment picks up and there are triplet figures in the bass as well as in the treble. (See Example 4.10.)

Example 4.9 mm. 1-6

Slowly

4

p

cresc.

WERE YOU THERE
By Charles Lloyd, Jr.
Copyright © 2000 STUDIO 224 (ASCAP)
All Rights Administered by Warner Bros. Publication U.S. INC.
All Rights Reserved
Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

Example 4.10 mm. 22-26

22

Oh, some - times it caus - es me to

25

trem - ble, it caus - es me to

WERE YOU THERE
By Charles Lloyd, Jr.
Copyright © 2000 STUDIO 224 (ASCAP)
All Rights Administered by Warner Bros. Publication U.S. INC.
All Rights Reserved
Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

Verse one comes to a halt accompaniment-wise. The triplets are interrupted by two very soft chords that reflect the emptiness that might have been felt by those who saw the crucifixion firsthand (See example 4.11.)

The interlude that leads up to the second verse introduces a more active accompaniment. There are steady sixteenth notes that are played in a harp-like fashion with a marking of *molto espressivo*. This brings about great variety to the piece in its entirety (See Examples 4.11-4.12.)

The accompaniment changes to a cantabile style as it progresses into the third verse with a chordal motive in the bass line accompanied by a melodic treble line. The interlude introduces

a very static accompaniment during the third verse which is passionate in nature. (See Example 4.13.)

Example 4.11 mm. 29-32

29 *Slowly* *p* trem-ble. Were you there when they cru-ci-fied my— Lord? *Tempo I*

p *molto espressivo*

WERE YOU THERE
By Charles Lloyd, Jr.
Copyright © 2000 STUDIO 224 (ASCAP)
All Rights Administered by Warner Bros. Publication U.S. INC.
All Rights Reserved
Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

Example 4.12 mm 33-42

33 Were you there when they

Example 4.12 con't.

37 *cresc.*
nailed Him to the tree? Were you

40 *Very deliberate* *f*
there when they nailed him to the tree?

WERE YOU THERE
By Charles Lloyd, Jr.
Copyright © 2000 STUDIO 224 (ASCAP)
All Rights Administered by Warner Bros. Publication U.S. INC.
All Rights Reserved
Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

Example 4.13 mm. 46-60

cantabile
p

Example 4.13 con't.

50 *p* Were you there when He hung his head and died? *f* Trem - ble,

55 trem - ble, trem - ble, trem - ble. *pp* *diminuendo*

WERE YOU THERE
 By Charles Lloyd, Jr.
 Copyright © 2000 STUDIO 224 (ASCAP)
 All Rights Administered by Warner Bros. Publication U.S. INC.
 All Rights Reserved
 Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

The last more optimistic verse is prepared by a sudden modulation to A \flat major as there is a return to the last phrase of, “were you there.” The third verse accompaniment is much like the first accompaniment where the bass line moves slowly and the spotlight is given to the treble line which contains the same rhythmic motive found in the beginning. (See Example 4.14.)

Example 4.14 mm. 61-65

61 **Tempo I** *mf*

Were you there when Christ rose from the

65

grave. Were you there when Christ rose from the

WERE YOU THERE
By Charles Lloyd, Jr.
Copyright © 2000 STUDIO 224 (ASCAP)
All Rights Administered by Warner Bros. Publication U.S. INC.
All Rights Reserved
Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

The Vocal Line

The vocal line of *Were you there?* is intense and would be best sung by a professional singer. The tessitura is high and therefore best suited for a soprano with an extended range, one who has a solid top. It is dramatic and could be a highlight of an adventurous recital program.

The melody begins familiarly as it is a direct emulation of the original tune of *Were you there?* However, as the *spiritual art song* continues, we will find that Lloyd deviates from familiarity with the addition of a melodic skip on the word, “Oh,” which adds intensity to the piece and gives the impression of an aria. (See Example 4.15.)

Example 4.15 mm.16-24

16

Lord? _____ Were you there when they

19

cru - ci - fied my Lord? _____

Example 4.17 con't.

22

Oh, some - times it caus - es me to

WERE YOU THERE
By Charles Lloyd, Jr.
Copyright © 2000 STUDIO 224 (ASCAP)
All Rights Administered by Warner Bros. Publication U.S. INC.
All Rights Reserved
Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

After this, there is a return to the familiar melody which ends deceptively with an F_b followed by an E_b . Again, Lloyd deviates from the original melody at the end of the first verse. It is here that he composes a dramatic line and instead of the expected triad, we find the repetition of an A_b on the words, “were you there,” which begins a melodic line that is slow and almost reminiscent of *recitative accompagnato*. (See Example 4.11.)

The second verse begins with the familiar tune above an active accompaniment, one that is not typical because of the great deal of dissonances. As the verse continues, the tessitura is high and intense as the indication is to sing, “deliberately.” To break further with tradition, the composer adds an, “Ah,” which is sung *fortissimo* with a melody of a skip from G_b to C_b and a return to G_b via chromatic motion. This deviation is one that is a characteristic of an operatic aria. There is also the impression of the drama and the passion of seeing Christ nailed to the cross. (See Example 4.16.)

Example 4.16 mm.37-45

37 *cresc.*
nailed Him to the tree? Were you

40 *f* **Very deliberate**
there when they nailed him to the tree?

43 *ff*
Ah.

diminuendo

WERE YOU THERE
By Charles Lloyd, Jr.
Copyright © 2000 STUDIO 224 (ASCAP)
All Rights Administered by Warner Bros. Publication U.S. INC.
All Rights Reserved
Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

The verse is completed in a different way as there is an interlude introducing the third verse (were you there when he hung his head and died,) a verse with a totally different structure than

the AABA which is expected. Instead, this section begins with a variation on the regular, “were you there,” theme and ends with an elaboration on the word, “tremble.” (See Example 4.13.)

Prior to the last verse, there is a measure of rest and the introduction of the new key, A \flat major. The melody of the verse begins with the same familiar 3-note motive followed by a variation of the continued melody with the words, “were you there when Christ rose from the grave.” The vocal line is a reflection of the text at this point in the music as the melody seems to ascend beyond the lines and spaces of the treble clef. The word, “Oh,” ascends from E \flat to A \flat above the staff. This treatment of the melody reflects the genuine passion of the scene. (See Example 4.17.)

Example 4.17 mm. 65-72

65

grave. _____ Were you there when Christ rose _____ from the

Example 4.17 con't.

69

grave? Oh, some - times it caus - es me to

f

WERE YOU THERE
 By Charles Lloyd, Jr.
 Copyright © 2000 STUDIO 224 (ASCAP)
 All Rights Administered by Warner Bros. Publication U.S. INC.
 All Rights Reserved
 Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

The song ends with a tag, “were you there,” sung in a subtle fashion with a marking of *piano* to *pianissimo*. It ends on tonic, suggesting a positive ending to what began as a tragic story. (See Example 4.18.)

Example 4.18 mm.78-80

78

p rit. *pp* allargando

Were you there?

rit. *pp*

WERE YOU THERE
 By Charles Lloyd, Jr.
 Copyright © 2000 STUDIO 224 (ASCAP)
 All Rights Administered by Warner Bros. Publication U.S. INC.
 All Rights Reserved
 Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

Soon-a will be done

Soon-a will be done is a classic spiritual which proclaims the hope of leaving this natural world and attaining a heavenly home. It is one of the signature spirituals sung by gospel singer and contralto Mahalia Jackson. The poetry reads:

Soon-a will be done with the troubles of the world
Troubles of the world
Soon-a will be done with the troubles of the world
Troubles, troubles of the world
Troubles of the world
Soon- a will be done with the troubles of the world
Goin' home to live with my God

I want to meet my Jesus
I want to meet my Jesus
I want to meet my Jesus
Goin' home to live with my God

Soon-a will be done with the troubles of the world
Troubles of the world
Troubles, Lord, the troubles
Soon-a will be done with the troubles of the world
I'm goin' home to live with God
Soon-a will be done

No more weepin' an a wailin'
No more weepin' an a wailin'
No more weepin' an a wailin'
Goin' home to live with God

The Accompaniment

Lloyd set this familiar text to an increasingly complex accompaniment, one that begins chordally but progresses into an involved and intense accompaniment. It has both qualities found in a tradition spiritual and characteristics that are in contemporary arias and art songs.

This *spiritual art song* commences with a slow moving accompaniment in the key of C minor. It sets a foreboding tone which suggests the, “troubles of the worl’.” The sustained C minor chord awaits the entry of the vocal line which sets the tempo. After which, the accompaniment continues in a straight-forward manner. The character of the music changes at the *a tempo* as the bass-line alternates between the implied C minor and A minor chords under different rhythmic motives (the dotted 8th and 16th notes). The bass line continues this pattern until the end of the first verse. (See Example 4.19.)

Example 4.19 mm. 1-10

Handwritten musical score for a spiritual art song, measures 1-10. The score is written on two systems of three staves each (treble, alto, and bass). The key signature is C minor (three flats) and the time signature is 4/4. The tempo is marked "SLOWLY" and the dynamics are "p" (piano). The lyrics are: "Soon - a will be done, with the trou- bles of the world. Trou- bles of the world. Soon -". The accompaniment features a sustained C minor chord in the upper staves and a bass line with dotted 8th and 16th notes in the lower staff.

Example 4.19 con't.

Handwritten musical score for 'Soon a will be done with the troubles of the world.' The score is written on two systems of three staves each (treble, alto, and bass clefs). The first system includes the lyrics 'a will be done with the troubles of the world.' and features a tempo change to 'A TEMPO' and a dynamic marking of 'p'. The second system includes the lyrics 'Troubles, troubles of the world, the troubles of the world - Soon a will be done, with the' and features a dynamic marking of 'Sub p'. The score is arranged by Charles Lloyd, Jr. and is an unpublished score.

Soon a will be done
Arranged by Charles Lloyd, Jr.
unpublished score.

The accompaniment of the first verse is more complicated than the first refrain. The chords are more sophisticated and full as evident in the first measure of the second verse which contains a CM9 chord that is repeated and complimented by passing tones. There is a sense of forward motion reflected in the rhythm. (See Example 4.20.)

Example 4.20 mm. 18-19

Handwritten musical score for 'I want to meet my Jesus, Soon a will be done'. The score is written on two systems of three staves each (treble, alto, and bass clefs). The first system includes the lyrics 'I want to meet my Jesus,' and features a dynamic marking of 'mp'. The second system includes the lyrics 'Soon a will be done' and features a dynamic marking of 'mp'. The score is arranged by Charles Lloyd, Jr. and is an unpublished score.

Soon a will be done
Arranged by Charles Lloyd, Jr.
unpublished score.

Even before the verse's end, there is a vast change in the character of the accompaniment. The bass line arpeggiates, creating a sense of expectancy. (See Example 4.21.)

Example 4.21 mm. 24-25

Handwritten musical score for Example 4.21, measures 24-25. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "home to live with my". The piano accompaniment includes a bass line with arpeggiated figures. Dynamics include "f" (forte) and "RIT." (ritardando).

Soon a will be done
 Arranged by Charles Lloyd, Jr.
 unpublished score.

The first verse is an introduction to the repeat of the refrain which is even more different in character than the initial refrain and first verses. Characteristics of the contemporary aria accompaniment are most evident at this point. The repetition of the sextuplet figure starting are played in support of a vocal line that is very deliberate and stable. This section foretells the constant sextuplets that are prominent throughout the remainder of the verse. This section of the accompaniment is also an example of text painting that sets the atmosphere of the instability of a troubled world. (See Example 4.22.) The beginning of the second verse shows a unique feature in the accompaniment of this piece. Although this is the end of verse three, the music of this measure serves in an introductory role to verse four which opens abruptly with a melismatic passage played in a slower tempo, a technique more commonly found in operatic repertoire. This section leads into a strong cadence on a G^6_5 , and a new section commences in which the

accompaniment is elaborate. The following measure introduces a glide figure that is repeated for two measures but with different notes. (See Example 4.23.)

Example 4.22 mm. 26-31

Soon a will be done
Arranged by Charles Lloyd, Jr.
unpublished score.

Example 4.23 mm. 40-46

SHOWER

God. Soon - a will be done. No more. Weep in' an' a wail in. No more. Weep in' an' a wail in. No

Soon a will be done
 Arranged by Charles Lloyd, Jr.
 unpublished score.

For the remainder of the piece, the accompaniment is active and does not cease in motion. In particular, the 16th notes that accompany the word, “home,” create a sense of urgency that carries to the end of the piece. A sequence of sextuplet rhythms is introduced. It begins in

the bass clef and flows into the treble clef. It is followed by a C minor chord played *sfz*. (See Example 4.24.)

Example 4.24 mm. 51-52

A musical score for the spiritual 'Soon-a will be done', arranged by Charles Lloyd, Jr. The score is for voice and piano. The vocal line is written in a single staff with a treble clef, starting on a whole note C4 and ascending with various ornaments and slurs. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines. The lyrics 'home to home live with' are written under the vocal line. The score includes dynamic markings like 'sfz' and 'p'. The key signature has two flats (Bb and Eb), and the time signature is common time (C).

Soon-a will be done
Arranged by Charles Lloyd, Jr.
unpublished score.

The Vocal Line

The vocal line of *Soon-a will be done* sings more like an aria than an art song or even a spiritual. It is ideal for the singer who appreciates the sometimes adventurous line of operatic arias and the expressiveness and nuances associated with the traditional spiritual. The line is most appropriate for the soprano voice, having a range that extends from C₄ to A₅. Since it is more challenging in nature, the line requires a more accomplished singer.

The opening of this spiritual art song is slow and intense, beginning at C₄ and ascending to F₅. The line has instances of syncopation. The repeated line, “troubles of this world,” adds to the uniqueness of the line. It starts on a D₅ and ends with elaboration. The next line, “soon-a will be done” begins with the note C₄ being held out for two measures and an indication for the singer to *portamento* down an octave to middle C. The usage of this specific musical technique

officially establishes that the piece is not an ordinary spiritual. As the song progresses, there is the arrival of a set tempo not found from the beginning of the piece which starts slowly and rather dramatically. This motive is continuous and present throughout the remainder of the first verse, making the vocal line one of the most interesting part of the piece. (See Example 4.19.)

The first verse, which begins, “I want to meet my Jesus,” is lyrical in structure and should be sung in a legato manner. It is in direct contrast to the initial refrain which adds variety to the piece. Upon closer observation, the lyrical line is a reflection of the text and is not as melancholy as the refrain. The melody of this line seems to change the focal point from the troubles of the world to meeting Jesus. More dotted sixteenths imply the troubles of the world while the even sixteenth notes reflect meeting Jesus. (See Example 4.25.)

Example 4.25 mm. 18-21



Example 4.25 con't.



Soon a will be done
Arranged by Charles Lloyd, Jr.
unpublished score.

The presentation of the second refrain remains primarily in a lower range. It does not ascend beyond the top line of the staff. This choice of range seems to once again be a reflection of the focus on earthly troubles which contrasts the higher notes of the former sections. It is ideally sung over the sextuplets, a perfect representation of what is expressed in the text. (See Example 4.22.) The end of the verse introduces a very special line which concludes the entire verse in a deceptive manner. Instead of the return to the anticipated tonic, there is a delay before the resolution to the tonic. This adds significant drama to the piece. (See Example 4.23.)

The structure of the last verse is unique both in comparison to the traditional spiritual and the previous verse, "I want to meet my Jesus." There is little to no adherence to a traditional melodic line and much variation. The opening, "No more," remains on C, but is intensified by a crescendo that ties into the following melodic dive that leads into a quintuplet from C₄ on, "No," to the A_b on, "more." This is another instance of a feature more unique to opera than the tradition spiritual. (See Example 4.23.)

Conclusion

The solo vocal works of Charles Lloyd, Jr. are exceptional and are rich with the influence of his life and experiences. While the selected dramatic works tell of the love for his heritage and for God, the chosen art songs reflect his respect for fine literature and his own creativity as a poet. His spiritual art song arrangements are historically relevant in that they contribute to the continuation of a tradition begun in a time when his ancestors were slaves in this land.

Lloyd's dramatic works *Psalm 30: Cantata for Soprano and Piano* and *Emmett Till* are a good representation of his capacity to compose dramas that are significant and relevant to today's progressive culture. The topics used are universal, thus, making the possibilities for their appeal to music audiences endless. In particular, *Emmett Till's* historically based storyline and innovative and challenging score, satisfies the need for diversity and quality music in the opera world. Its incorporation into main stage repertoire is essential.

The art songs *Compensation*, *I will live with a song in my heart*, and *Thought* are only a sample of Lloyd's gift to compose songs which are both sophisticated and charming. They are a vital addition to the standard repertoire of the American recitalist. These songs, among others by the composer, reflect the true meaning of song. Indeed, they embody the love, faith, and passion that have driven the composition of songs for centuries.

The spiritual art song collections exhibit the composer's intuitive ability to effectively combine the musical characteristics of the contemporary art song and the Negro spiritual. His currently published collection, which includes *Were you there?* and *Ain't a dat good news?*, is an excellent indication of the inevitable success of the soon-to-be published second collection

which will contain *Soon a will be done*. Collectively, these collections are groundbreaking in that they are one of the first collections of spiritual art songs by a single composer. In addition, they bring a much needed variety to spiritual repertoire.

Lloyd's, "gift of song," and his passion for music are evident in the vocal works he has composed and arranged. The performance of any of them will be both a delight to the performer as well as the receiving audience. The hope is that this guide will not only be a learning tool for those who want to partake in this delight, but it will be an inspiration to sing his music more often and to promote his works.

Bibliography

- Alpers, Anthony. *The Life of Katherine Mansfield*. New York: The Viking Press, 1980.
- Archibald, Bruce and Jennifer Barnes. "Menotti, Gian Carlo." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18410> (accessed September 3, 2011).
- Berlin, Edward A. "Joplin, Scott." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14478> (accessed September 3, 2011).
- Cinnabar Records. "Charles Lloyd, Jr." <http://www.cinnabarrecords.com/lloyd.html> [accessed January 28, 2009].
- Columbia University Libraries Archival Collections, "H. Lawrence Freeman papers," http://www.columbia.edu/cu/lweb/archival/collections/ldpd_6381639/index.html (accessed September 2, 2011).
- Downey, James C. and Paul Oliver. "Spiritual." *Grove Music Online*. *Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26433> (accessed 3 Jan. 2011).
- Emmanuel, James A. Famous Poets and Poems.com, "Emmett Till" http://famouspoetsandpoems.com/poets/james_a__emanuel/poems/15240 (accessed September 4, 2011).
- Epstein, Dena J. "Black Spirituals: Their emergence into public knowledge." *Center for Black Black Research* Vol. 10, No. 1 (Spring 1990): 58-64.
- Garst, John F. "Mutual Reinforcement and the Origins of Spirituals." *American Music* Vol. 4, No. 4 (Winter 1986): 390-406.
- Hobson, Richard, Letter to the John Simon Guggenheim Memorial Foundation Fellowship Committee, December 18, 2009.
- Hogan, Moses. *The Deep River Collection: Ten Spirituals Arranged for Solo Voice*. Milwaukee: Hal Leonard Corporation, 2000.
- Humphrey, Mary Lou. "Davis, Anthony." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42481> (accessed September 3, 2011).
- Johnson, Hall. "Notes on the Negro Spiritual." In *Readings in Black American Music*, compiled and edited by Eileen Southern, 268-275. New York: W. W. Norton and Company, 1971.

Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Milwaukee: Hal Leonard Corporation, 2006.

Lee, William. "Smithsonian's African American museum to display Emmett Till casket" *The Chicago Tribune* http://articles.chicagotribune.com/2009-08-27/news/0908260970_1_casket-till-new-museum (accessed September 30, 2011).

Lloyd Jr., Charles. *The Spiritual Art Song Collection*. Florida: Warner Bros. Publications, 2000.

_____. *Emmett Till*. Unpublished score. Score available from composer, 2008.

_____. *I Will Live With A Song in My Heart*. Unpublished score. Score available from composer, 1999.

_____. *Psalms 30: Cantata for Soprano and Piano*. Unpublished score. Score available from composer, 1975.

_____. *Soon a Will Be Done*. Unpublished manuscript. Score available from composer, date unknown.

_____. Email interview by Charis Kelly Hudson, 25 August 2011. Transcript available from interviewer. Southern University, Baton Rouge, LA.

_____. Email interview by Charis Kelly Hudson, 7 April 2011. Transcript available from interviewer. Southern University, Baton Rouge, LA.

_____. Email interview by Charis Kelly Hudson, 28 February 2011. Transcript available from interviewer. Southern University, Baton Rouge, LA.

_____. Email interview by Charis Kelly Hudson, 15 January 2011. Transcript available from interviewer. Southern University, Baton Rouge, LA.

_____. Email interview by Charis Kelly Hudson, 13 December 2010. Transcript available from interviewer. Southern University, Baton Rouge, LA.

_____. Email interview by Charis Kelly Hudson, 7 November 2008. Transcript available from interviewer. Southern University, Baton Rouge, LA.

_____. Interview by Charis Kelly Hudson, 15 January 2011. Transcript available from interviewer. Southern University, Baton Rouge, LA.

- _____. Interview by Charis Kelly Hudson, 29 January 2010. Transcript available from interviewer. Southern University, Baton Rouge, LA.
- _____. Interview by Charis Kelly Hudson, 5 September 2009. Transcript available from interviewer. Southern University, Baton Rouge, LA.
- _____. Program Notes. "The Spiritual Art Song Collection II." 24 September 2009. Baton Rouge: Southern University Debose Recital Hall.
- Maultsby, Portia K. "Black Spirituals: An Analysis of Textual Forms and Structures." *The Black Perspective in Music* Vol. 4, No. 1 (Spring 1976): 54-69.
- Meister, Barbara. *An Introduction to the Art Song*. New York: Taplinger Publishing Company, 1980.
- Murchison, Gayle and Catherine Parsons Smith. "Still, William Grant." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26776> (accessed September 3, 2011).
- Paige-Green, Jacqueline. Letter to the John Simon Guggenheim Memorial Foundation Fellowship Committee, December 18, 2009.
- Patterson, Willis C. *Anthology of Art Songs by Black American Composers*. New York: Edward B. Marks Music Company, 1977.
- _____. *The New Negro Spiritual*. Ann Arbor, MI: By the compiler, 2002.
- Regents of the University of Michigan, The. "Willis Patterson." University of Michigan School of Music, Theatre, & Dance." http://www.music.umich.edu/faculty_staff/bio.php?u=wcp (accessed September 26, 2011).
- Southern, Eileen. *The Music of Black Americans*. New York: W.W. Norton & Company, Inc., 1971.
- Strong, Willie. "Burleigh, Henry T.," *Grove Music Online*. *Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04378> (accessed 5 Jan. 2011).
- Students of Charles Lloyd, Jr. Interview by Charis Kelly Hudson. 6 November 2009. Transcript available from interviewer. Southern University, Baton Rouge, LA.
- WGBH Educational Foundation. "People & Events: Mamie Mobley-Till (1921- 2003)." PBS http://www.pbs.org/wgbh/amex/till/peopleevents/p_parents.html (September 6, 2011).

- Wyatt, Lucius R.. "Kay, Ulysses." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14793> (accessed September 3, 2011).
- Zick, William J. "Southern University: 'Charles Lloyd is a musician of diverse gifts and accomplishments'." *Africlassical*. <http://africlassical.blogspot.com/2010/11/southern-university-charles-lloyd-is.html> (accessed September 3, 2011).

Appendix A

Biographical Survey: List of Works by Charles Lloyd, Jr.

Title	Medium	Date Composed
Instrumental Works		
<i>Sonatina</i> First performance by Althea Waites Norfolk Chamber; January 24, 1971 Norfolk, Virginia	Piano	1970
<i>To a Condemned Neighborhood</i> (Reworked from original)	Piano	1999
<i>Rhapsody for B flat Clarinet and Piano</i> (Reworked from original, created in 1970)	Clarinet/Piano	1999
<i>Largo</i>	B flat Clarinet (unaccompanied)	1999
<i>In the Shadow of your Wings</i> (<i>I will take refuge</i>) (Reworked from original by Babylon's Stream composed in 1969)	Flute	1999
<i>Crucifixion</i> (Original title was <i>Improvisatrice</i>)	C Trumpet	1999
<i>Andante and Scherzo</i>	Trombone	1999
<i>Jubilee</i>	Horn in F and Piano	1999
<i>Two Chorale Preludes for Organ</i> 1. You may bury me in de East 2. Kum Ba Ya	Organ	2001
<i>Lament</i>	B flat Trumpet and Piano	2002

<i>Blue Serenade</i>	B flat Clarinet and Piano	2006
----------------------	---------------------------	------

Oratorio

<i>Testimony</i> (<i>A Prayer Service</i>)	SATB, Baritone	1986
---	----------------	------

First performance:
Charles Lloyd Vocal Arts Ensemble
Debut Concert: Detroit, MI

<i>King of Kings</i>	SATB Sop. & Mezzo Sop.	1986
----------------------	------------------------	------

By Commission for the
Clarence Smith Community Chorus
Debuted Dec. 7, 1986 Third Baptist Church
Toledo, Ohio; Revised 1995

Opera

<i>Ruth</i> (to be reworked) Performed by Norfolk State Opera Workshop	1970
--	------

Gloria Amos Director

Ruth (A gospel singer)	Soprano
Gabriel (Her husband)	Tenor
Naomi (Her Mother)	Mezzo-Soprano
The Minister	Baritone

<i>Song of Solomon</i> Opera in one act (libretto by Calvin Seerveld)	1988
---	------

Solomon	Bass Baritone
Schulamite Girl	Soprano
Her Lover	Tenor
Head Harem Woman	Mezzo Soprano
Her Brother	Baritone
Women's Chorus	

Debuted in Rackham Auditorium; September 25, 1988 at 4:00 p.m. with Willis Patterson, Bass, Jacqueline Paige-Green, Soprano Ray Wade, Tenor and Claritha Buggs, Mezzo-soprano; Concert version performed at Southern University, March 6, 1998 featuring Jacqueline Paige-Green, Soprano, Leon P. Turner, Bass-baritone, Claritha Buggs, Mezzo Soprano, Frank Porretta, Tenor and the women's voices of the Clarence Smith Heritage Choir

<i>Emmitt Till</i> Opera in Two Acts (libretto by Charles Lloyd, Jr)	2008
--	------

Commissioned by the Trilogy Opera Company; Debuted August 2, 2008
Science Park High School, Newark, New Jersey

Emmett Till ("Bobo")	Robert Mack, Tenor
Mamie Till-Mobley, Mother	Diana Solomon-Glover, Soprano
Alma Carthan, Mamie's mother	Alteouise de Vaughn, Mezzo Sopano
Willie Mae Jones	Lori Brown, Mirabal

Mose Wright, great uncle
Mary Lee
Uncle Crosby
A.A. Rayner, Funeral Director
Jet Reporter
Gene Mobley
Gregg Payne, Conductor
Tre Garrett, Director
Longar Ensemble Orchestra

Raemon Martin, Baritone
Shelia Harris Jackson, Soprano
Taiwan Norris, Tenor
Kevin Maynor, Bass
Robert Hobson, Baritone
Ivan Thomas (Actor's role)

Spiritual Art Song Collection (Volume I)

Published by Alfred Music July 2000; includes two CD's featuring Jacqueline Paige Green, Soprano, Richard Hobson, Baritone and Charles Lloyd, Jr. Piano

Ain't a dat good news
City Called Heaven (optional flute obbligato)
Dere's a man goin' 'round takin' names
Don't Touch-a my garment
Give me yo' hand
Hosannah
Hush! Somebody's callin' my name
I want Jesus to walk with me
Let us break bread together
Listen to the angels
Lord, I can't turn back
Ol' time religion
Rise, shine, give God the glory
Were you there?

Spiritual Art Song Collection (Volume II)

Unpublished

Amazing Grace (First version in high key)
Amazing Grace (Second version in low key) Commissioned by Dr. Oral Moses in 2006
Give me Jesus
I been 'buked
I'm troubled
I'm a travlin' to the grave
Jesus did it for me (Rev. Lydia Starks)
Po' mo'ner got a home at las'
Soon-a will be done
There is a Balm (a cappella) first performed by Jacqueline Paige-Green Tchaikovsky Voice Competition, Moscow, Russia 1976
There was a man

They led my Lord away
This little light of mine (optional soprano saxophone or clarinet)

Art Songs for Voice and Piano or Voice and Chamber Ensemble

Compensation (published in the *Anthology of Art Songs by Black American Composers*)

I judge not my own self (revised in 1996) 1972
 (first performance by Horace Fisher, baritone, Center Theater; 3/19/72)

Emmett Till (J. Emanuel) Transformed into aria in opera *Emmett Till* 1978

Thought (from *Great day in the Morning*, Jessye Norman, soprano) 1982

I will live with a song in my heart (A Serenade) 1999

Larger works for voice and piano

Three Sacred Songs 1981

1. Prayer (Roger De'Vigne)
2. Angels (Gertrude H. McGiffert)
3. Beggar of Counstances Cathedral (Gertrude H. McGiffert)

Cantata (Psalm 30) for soprano 1975

Ballad of the Black Mother (for bass voice, double bass or cello, and piano) 1978

Sun of Justice (Cantata for baritone, violin, and piano) 1981

1. O Splendor Rising (Antiphon o oriens Liturgy of Dec. 21st)
2. Song of Deliverance
3. Testimony
4. Prayer and Alleluia

Lament of the Black Man (for baritone and piano) 1995

First performance by Leon P. Turner, bass-baritone; Southern University

This Land, South Africa (for bass/baritone and piano) Text: Don Matera 1997
 (commissioned by Kevin Maynor, bass; first performance in Soweta, South Africa,
 July 22, 1998)

How Avidly We Waited on His Song (for Bass and piano) Text: Don Matera 1997
 (commissioned by Kevin Maynor, bass; first performance in Soweto, South Africa,
 July 22, 1998)

Witness (for Soprano, Baritone and Piano) 1998

(commissioned by Richard Hobson; Debuted in Carnegie hall April 20, 1998)

Choral

<i>Make a Joyful Noise</i>	SATB, Mezzo Soprano, Bass and Timpani	1983
(First Performance: Inaugural Ceremony for President Raymond Burse, Kentucky State University)		
<i>Fairest Lord Jesus</i>	SATB, Bass solo and piano	
(First Performance: Charles Lloyd Vocal Arts Ensemble; Pinkster Day Festival: Orchestra hall, Detroit, Michigan)		
<i>Trilogy</i>	SATB, Piano (recorded Jessye Norman; Philips Records)	1978
1. Little David Play on Your Harp		
2. Ezekiel Saw the Wheel		
3. Great Day		
<i>O Holy Night</i>	SATB, Trumpet and Piano	1991
(First Performance: Southern University Concert Choir Annual "Candlelight" Christmas Concert; December 1991 Baton Rouge, LA)		
<i>Fireside Medley (Christmas)</i>	SATB, Trumpet and Piano	1993
(First Performance: Southern University Concert Choir Annual "Candlelight" Christmas Concert; December 1993)		
<i>Fairest Lord Jesus</i>	SATB, bass solo and piano	1989
<i>Old Man River</i>	TTBB, Bass solo (a cappella)	1983
(First Performance: Baltimore School of the Arts)		
<i>Honor, Honor</i>	TTBB, baritone solo (a cappella)	revised 1989
<i>I Heard the Voice of Jesus Say</i>	TTBB and piano	revised 1989/2006
<i>Soon-a will be done</i>	TTBB, a cappella	revised 1989
<i>Deep River</i>	TTBB, a cappella	revised 1989
<i>I'm a gonna live always</i>	SSAA/TTBB and piano	1987
<i>When I survey the wondrous cross</i>	TTBB and piano, a cappella	1983
<i>Ode</i>	SATB and woodwinds	1970

The Invisible Church: A Collection of A Cappella Spirituals and Sacred Songs

Spirituals

<i>All I need</i>	SATB	Baton Rouge, LA	1992
<i>Anyhow</i>	SATB	Toledo, OH	1991
<i>Deep River</i>	SATB	Toledo, OH	1991
<i>Do Lawd, Oh Do Lawd</i>	SATB, Sop solo	Ann Arbor, MI	1976
<i>Down By the Riverside</i>	SATB	Toledo, OH	1991
<i>Fix Me Jesus</i>	SATB, Mezzo solo	Toledo, OH	1989
<i>Freedom Train-a comin'</i>	SATB	Toledo, OH	1989
<i>Give Me Jesus</i>	SATB, Sop solo	Toledo, OH	1971

(published KJOS Music)			
<i>God is a good God</i>	SATB	Toledo, OH	1991
<i>Good News! The Chariot's Comin'</i>	SATB, Sop solo	Toledo, OH	1991
<i>Go Tell It on the Mountain</i>	SATB	Frankfort, KY	1984
<i>He's Got the Whole World in His Hands</i>	SATB	Baltimore, MD	1982
(from "Great Day in the Morning")			
<i>I Stood on the River of Jordan</i>	SATB	Baton Rouge, LA	2009
<i>I've Got a Robe</i>	SATB	Baltimore, MD	1982
(“Great Day in the Morning”)			
<i>I've Got to Keep Busy Lord</i>	SATB	Toledo, OH	1988
<i>I've Heard of a City</i>	SATB, alto solo	Baton Rouge, LA	1994
<i>I Wanna Be Ready</i>	Double Chorus	Toledo, OH	1990
<i>I Woke Up Dis Mornin'</i>	SATB	Toledo, OH	1989
<i>Jacob's Ladder</i>	SATB	Baton Rouge, LA	1992
<i>Kum Ba Ya</i>	SATB	Baton Rouge, LA	1992
<i>Let Us Break Bread Together</i>	SATB	Baton Rouge, LA	1990
<i>Little Boy</i>	SATB	Baton Rouge, LA	1992
<i>Live a Humble</i>	SATB	Ann Arbor, MI	1976
<i>Lord, Don't Move Dat Mountain</i>	SATB	Toledo, OH (revised)	1993
<i>Lord, I Want To Be a Christian</i>	SATB	Toledo, OH (revised)	1996
<i>Ma Soul's Been Anchored</i>	SATB	Toledo, OH	1991
<i>My Lord What a Morning</i>	SATB	Ann Arbor, MI	1976
<i>Nobody Knows De Trouble</i>	SATB, Sop solo	Ann Arbor, MI (rev)	1991
<i>Nobody Knows I Once Was</i>	SATB	Toledo, OH	1991
<i>O, A Little Talk With Jesus</i>	SATB	Toledo, OH	1991
<i>O Glory</i>	SATB, Alto solo	Baton Rouge, LA	1992
<i>O Shepherd Feed My Sheep</i>	SATB, Tenor solo	Baton Rouge, LA	1992
<i>Po Mo'ner Got a Home</i>	SATB	Toledo, OH	1989
<i>Ride up in de Chariot</i>	SATB	Baton Rouge, LA	2009
<i>Rise, Shine, Give God the Glory</i>	SATB	Baton Rouge, LA	1994
<i>Sinner, Please Don't Let Dis Harvest Pass</i>	SATB	Baltimore, MD	1982
<i>Sometimes I Feel Like a Motherless Child</i>	SATB, Sop & Tenor Solo	Toledo, OH	1990
<i>Stan' Still Jordan</i>	SATB, Baritone solo	Toledo, OH	1991
<i>Steal Away</i> (first version)	SATB	Toledo, OH	1990
<i>Steal Away</i> (second version)	SATB	Baton Rouge, LA	

<i>Swing Low Sweet Chariot</i>	SATB, Sop solo	Baton Rouge, LA	2009
<i>There is a Balm in Gilead</i>	SATB, Sop solo	Toledo, OH	1991
<i>This Little Light of Mine</i>	SATB, quartet	Baton Rouge, LA	1992
<i>This Ol' Hammer</i>	SATB	Baltimore, MD	1982
(from "Great Day in the Morning")			
<i>Walk about Elders</i>	SATB	Baltimore, MD	1982
<i>Walk Together Children</i>	SATB, Sop solo	Norfolk, VA	1976
<i>We Shall Overcome</i>	SATB	Baton Rouge, LA	1993
<i>What Ya Gonna Do When</i>	SATB	Baton Rouge, LA	1996
<i>Your Lamp Burns Down</i>			
<i>Witness</i>	SATB	Baltimore, MD	1982
<i>You'd Better Min'</i>	SATB	Toledo, OH	1991
<i>You May Bury Me</i>	SATB	Baton Rouge, LA	1991

Hymns

<i>Abide with Me</i>		Baton Rouge, LA	1992
<i>Amazing Grace</i>		Baton Rouge, LA	1991
<i>And I Know He Watches Me</i>		Baton Rouge, LA	1992
<i>Holy Lord</i>		Baton Rouge, LA	1993
<i>How Great Thou Art</i>		Baton Rouge, LA	1992
<i>I Must Tell Jesus</i>		Toledo, OH	1987
<i>I Surrender All</i>		Baton Rouge, LA	1993
<i>Near the Cross</i>		Baton Rouge, LA	1993
<i>Precious Lord</i> (first version)		Frankfort, KY	1983
<i>Precious Lord</i> (second version)		Toledo, OH	
<i>On Solid Ground</i>		Baton Rouge, LA	2007

Sacred Songs

<i>Glory to God</i>		Baton Rouge, LA	1992
<i>Lead Me Down the Road to Happiness</i>		Toledo, OH	1990
<i>Lord Give Me Tomorrow</i>		Baton Rouge, LA	1992
<i>The Lord's Prayer</i>		Toledo, OH	1987
<i>There's a Story to Remember</i>		Baton Rouge, LA	1991

Benedictions

<i>Peace I Leave with You</i>		Baton Rouge, LA	1992
<i>Lord You are Worthy</i>		Toledo, OH	1989
<i>Thank You Lord</i>		Baton Rouge, LA	1994

Miscellaneous

Spirituals by William Dawson (arranged by composer/ commissioned by David Carter and debuted by the Toledo Symphony Orchestra/composed between 1987 and 1991)

Wade in the Water by Margaret Bonds (adapted by composer for voice and piano/date unknown)

Oh Freedom SATB, Baritone solo (published by KJOS Music Company in 1991)

I Believe I'll Go Back Home (recorded by Kathleen Battle and Jessye Norman, Phillips Records 1991)

Magnolias and Honeysuckle (Vera Embry Dance Suite for SATB, Mezzo sop and piano/ University of Maryland/ composed between 1974 and 1976)

In Times Like These SATB, Baritone solo, piano, and cello (gospel) (composed between 1990 and 2000)

It is Well SATB, Sop solo, piano (gospel)(composed between 1967 and 1971)

One Voice (Barry Manilow) arranged for SATB and piano (composed between 1987 and 1991)

A Place in the Sun Arr. SATB and piano (date unknown)

Precious Lord (Thomas Dorsey) two solo voices and piano

There's a Place for Us (from West Side Story) arr. SATB, low voice, flute, string bass, and flute

People Arr. For mezzo sop and piano

Ain't But the One (Duke Ellington) arr. For tenor and piano 1999

Lord I Don't Feel No Ways Tired Baritone, clarinet and piano 2009
(commissioned by Richard Hobson)

Appendix B

Discography

Ain't-a Dat Good News. African American Art Songs and Spirituals. Richard Heard, tenor, 1998.

The Black Art Song. Kevin Maynor, bass. Fleur de son Classics, 2000.

Carolyn Sebron, Carolyn Sebron, mezzo-soprano/Marie-Claude Arbaretaz, piano, Pro Musicis.

Great Day in the Morning. Jessye Norman, soprano. Phillips Records, 1982.

Let it shine. Laura English-Robinson, soprano. Aca Digital Recording. 1995.

The New Spiritual. Songs of America (publication with CD) Compiled by Willis Patterson, 2002.

The Passion of Christ in Spirituals. Veronica-Tyler, soprano. BRC Records, 1980.

Songs of America. Oral Moses, bass. Albany Records, 2008.

Spirituals. Jessye Norman, soprano. Phillips Records, 1986.

Appendix C

Letters of Permission



Alfred Publishing

Experience the joy of making music

Print Authorization

September 20, 2011

Charis Hudson
2526 Gates Circle Apt. 14
Baton Rouge, LA 70802
225-505-9606
hudson.charis@gmail.com

Re: *Aint A Dat Good News* (SVB00004), *Were You There* (SVB00004) – Dissertation

Dear Charis,

Thank you for your request to produce excerpts from the above referenced compositions in your forthcoming dissertation. This permission is granted to you at no charge. The following copyright notice must appear on all units manufactured:

AINT A DAT GOOD NEWS

By Charles Lloyd, Jr.
Copyright © 2000 STUDIO 224 (ASCAP)
All Rights Administered by Warner Bros. Publication U.S. INC.
All Rights Reserved
Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

WERE YOU THERE

By Charles Lloyd, Jr.
Copyright © 2000 STUDIO 224 (ASCAP)
All Rights Administered by Warner Bros. Publication U.S. INC.
All Rights Reserved
Used by Permission of ALFRED MUSIC PUBLISHING CO., INC.

This is your official permission letter, and your proof that you followed the lawful copyright guidelines for obtaining permission to use copyrighted material.

Please feel free to contact me if you have any questions and thank you for your interest in our publications!

Sincerely,

ALFRED PUBLISHING CO., Inc.

Michael Worden
Business & Legal Affairs

FREE OF CHARGE

Los Angeles • Miami • New York • Cologne • London • Singapore • Sydney

Mailing address: P.O. Box 10003, Van Nuys, CA 91410-0003 • *Shipping address:* 16320 Roscoe Blvd., Suite 100, Van Nuys, CA 91406
Phone: 818/891-5999 • *Fax:* 818/891-2369 • *Web:* alfred.com

hlcopyright@halleonard.com

VIA EMAIL: HUDSON.CHARIS@gmail.com

September 22, 2011

Charis Kelly Hudson
2526 Gates Circle Apt. 16
Baton Rouge, LA 70809

RE: **Compensation**
Words by Paul Laurence Dunbar
Music by Charles Lloyd, Jr.
Copyright © 1977 by Charles Lloyd, Jr.
All Rights Reserved

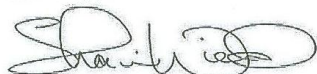
Dear Ms. Hudson:

We hereby grant you permission to include the above-cited composition in your dissertation. Credit will be given directly under the music to be included as listed above. This permission is limited to use of the above-cited Composition for purposes of your dissertation, and does not include any right to use the Composition, or any part thereof, in any other publications, or for any commercial purposes.

Our fee for this usage is \$15.00.

The terms of this agreement shall not be deemed effective unless and until we receive a countersigned copy of this letter, along with the fee cited above.

Sincerely,



Shari Wied
Permissions Administrator
Business Affairs

Agreed to:

By 
Charis Kelly Hudson



Department of Music
Post Office Box 10215
Baton Rouge, LA 70813

(225) 771-3440 Telephone
(225) 771-2277 Fax

To: Charis Kelly Hudson

From: Charles Lloyd, Jr.



Re: Music used for Dissertation; Lecture/Demonstration

Date: October 24, 2011

Ms. Hudson you have my permission to use the following unpublished compositions for your dissertation and lecture recital.

Emmett Till
Psalm 30
I Will Live With a Song In My Heart
Soon-a Will Be Done

"A People's Institution Serving the State, the Nation, and the World"

Vita

A native of Tennessee, Charis “Kelly” Hudson began her musical life in a small town church where she was a soloist in her church choir. During this time, she also began taking piano lessons which prepared her for a thirteen year tenure as the pianist of her home church. Kelly spent her earliest years singing in school choirs and performing lead roles in musicals.

Beyond her primary education, Miss Hudson attended the University of Tennessee at Martin where she participated in junior and senior recitals. She completed the Bachelor of Music degree in Vocal performance. She then moved to Baton Rouge, Louisiana to complete the Master of Music and Doctor of Musical Arts degrees in Vocal Performance at Louisiana State University.

Miss Hudson has had an active performance schedule. Her most recent performances include an appearance in a program entitled, *Gala in Black* hosted at Shiloh Missionary Baptist Church where she sang solos and operatic arias in various languages. She has also appeared in the roles of Lilly in *Porgy and Bess* with Pensacola Opera and Zorah in Gilbert and Sullivan’s *Ruddigore*, a performance with LSU music students. Additionally, Miss Hudson has traveled to Europe where she sang with a small ensemble and orchestra throughout Germany, Austria, and Hungary. With this particular ensemble, she was a soloist in Schubert’s *Mass in G* as well as in traditional spirituals.